DOCUMENT RESUME

ED 059 187 TE 002 747

TITLE	The Circle in the Spiral: Up the Down Spiral with English, Volume II.
INSTITUTION	Catholic Board of Education, Diocese of Cleveland, Ohio.
PUB DATE	69
NOTE	235p.
AVAILABLE FROM	Board of Catholic Education, Diocese of Cleveland, 5103 Superior Road, Cleveland, Ohio 44103 ($3.00)
EDRS PRICE	MF-$0.65 HC-$9.87
DESCRIPTORS	Advanced Students; Average Students; *Catholic Educators; Composition Skills (Literary); Cultural Differences; Curriculum Design; Curriculum Guides; Dialects; Drama; Educational Programs; *English Curriculum; *English Instruction; Improvement Programs; Literature; Poetry; *Projects; *Secondary Schools
IDENTIFIERS	*Project Insight

ABSTRACT

This document reports on a project on changing and improving the teaching of English, Project Insight. This project aims to improve the instruction of English on the secondary level through an organically unified English program. Initiated by the Board of Catholic Education, the project included participants from both public and Catholic high schools of Greater Cleveland, Canton, and Youngstown. The project is divided into 15 sections: (1) Design for an English curriculum, (2) An Insight into the Writing Process, (3) A program for the culturally different, (4) Seventh Grade Program for Average Students, (5) An Eighth Grade Program Highlighting Dialect, (6) English Education, (7) An Eighth Grade Poetry Unit, (8) A Ninth Grade Syllabus for College Prep Students, (9) Drama, (10) Comparative English and American Literature, (11) Syllabus for Above-Average Tenth Grade Students, (12) A Twelfth Grade Syllabus for Non-College-Bound Students, (13) Poetry, (14) Sequential Development of an Honors Program, and (15) A Reader's Theatre Adaptation of Goethe's "Faust." (Author/CK)

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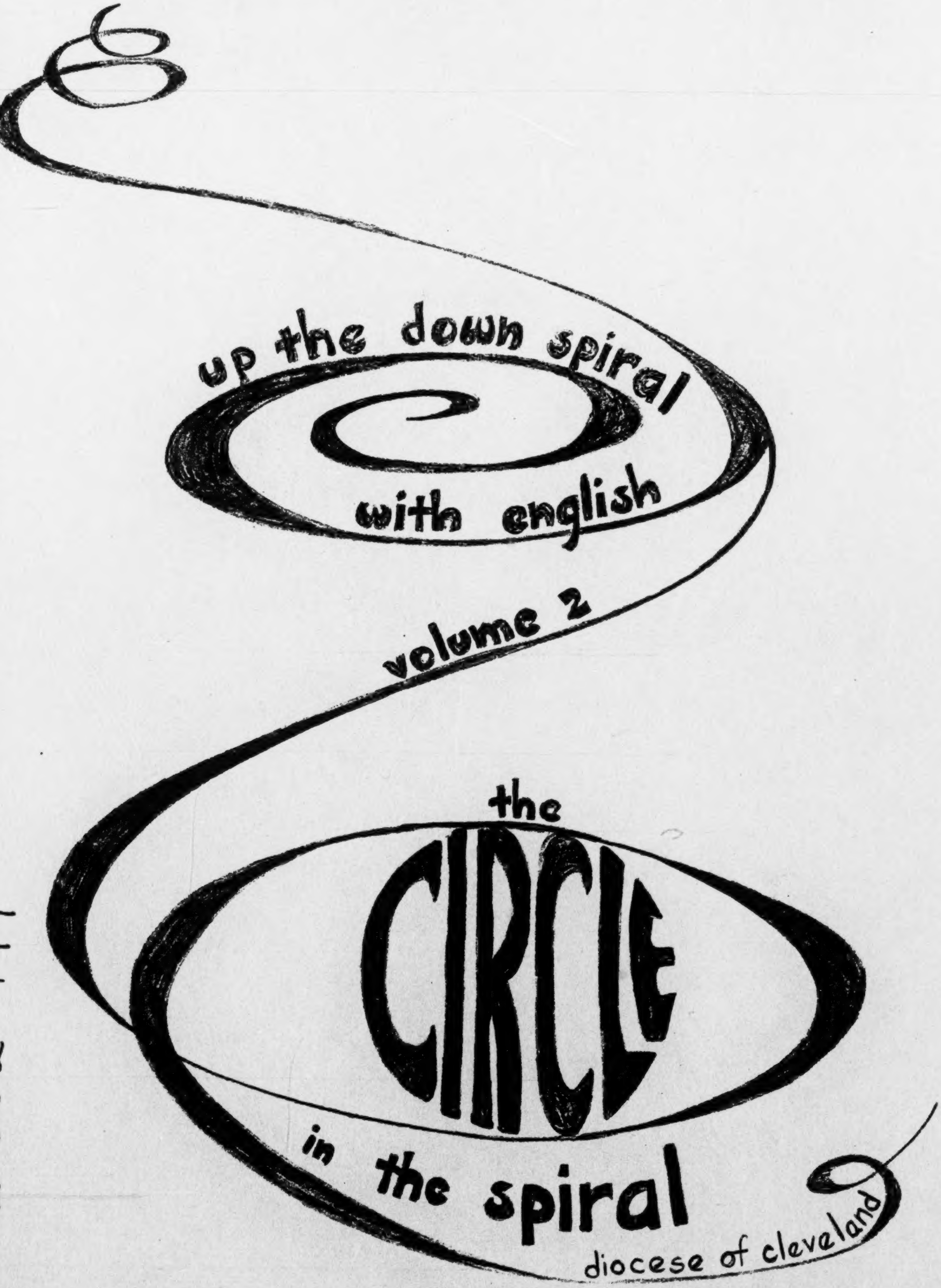

up the down spiral with english

volume 2

the CIRCLE in the spiral

diocese of cleveland

TE 002 747

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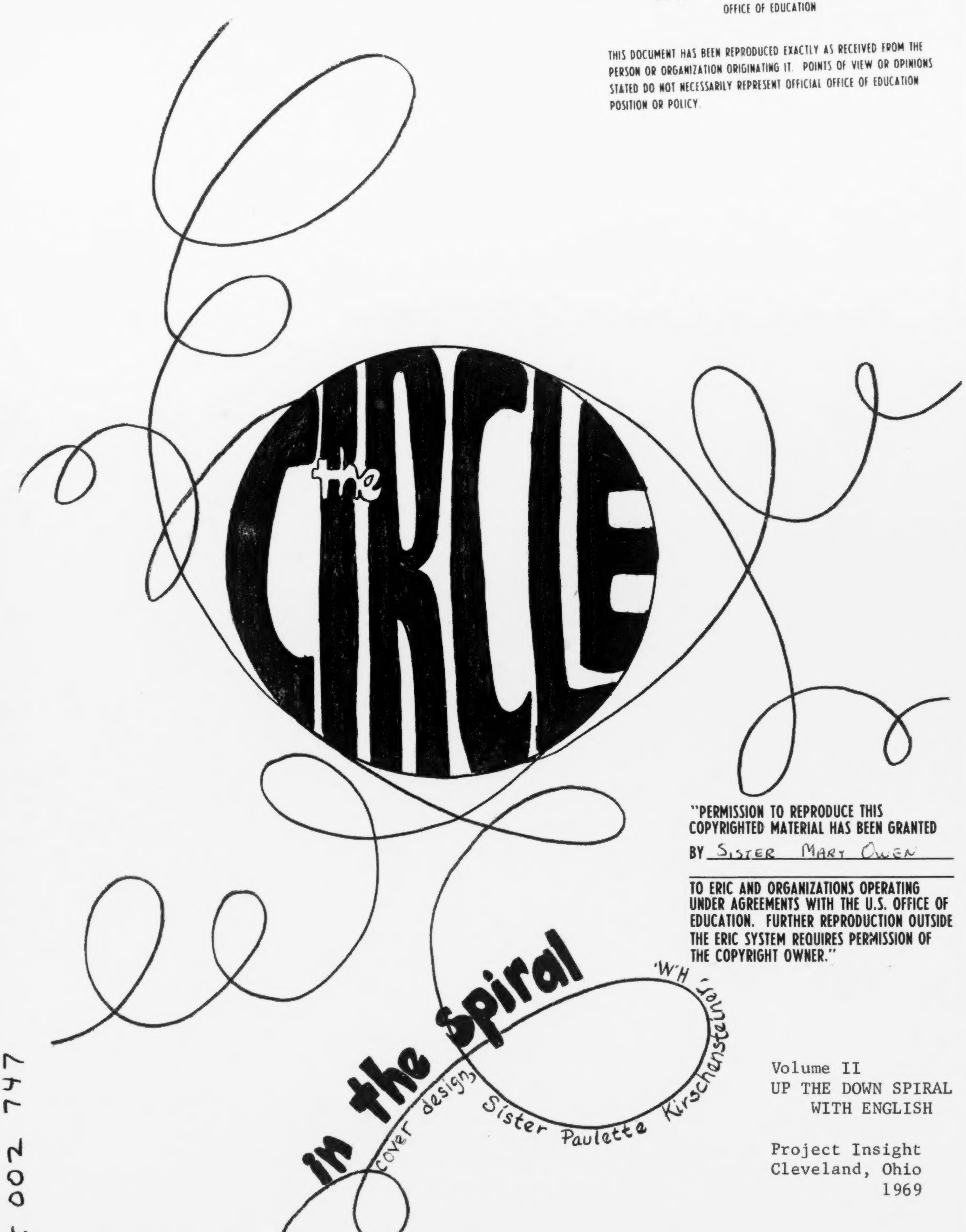

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Volume II
UP THE DOWN SPIRAL
WITH ENGLISH

Project Insight
Cleveland, Ohio
1969

TE 002 747

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Diocese of Cleveland

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WHY a second volume of Up the Down Spiral With English?

IN RESPONSE TO

reaction to PROJECTS
developed by twenty-four English teachers,
participants in PROJECT INSIGHT--

> "I think more...projects like this one would be helpful for all teachers.... what is needed are more knowledgeable, understanding, enthusiastic, and creative teachers to make up, use, and distribute plans such as this one." [1]

reaction of PROJECT PARTICIPANTS
to their year's experience--

> "I look at the task (of teaching English) in a totally different perspective; the job no longer seems 'goalless' or 'number-of-pages-to-be-covered' oriented. The whole process of teaching has become more student-centered, with an emphasis on student-growth rather than on teacher-preparedness. I don't mean that you don't prepare any more. You do! But in a different frame of mind."[2]

---

1. *REPORT TO THE MARTHA HOLDEN JENNINGS FOUNDATION ON PROJECT INSIGHT: Prospective Teachers' Evaluation of Individual Projects, p. 38,* April, 1969.

2. Ibid: *Participants' Evaluation of Project Insight, p. 32.*

TO SHARE WITH OTHER ENGLISH TEACHERS

some ideas to test from

nine projects printed in their entirety
excerpts from a number of additional projects

representative programs for each grade level, 7-12

including

something for the more experienced teacher:

THE CIRCLE IN THE SPIRAL
which recaps in creative design
much of the spirit of
UP THE DOWN SPIRAL WITH ENGLISH

something for the beginning teacher and
the teacher seeking some specifics:

several more highly-structured programs.

TO ENCOURAGE PARTICIPANTS AS WELL AS OTHER ENGLISH TEACHERS

to continue their efforts
in the *ACTUAL CLASSROOM*

to fuse all three legs of the English tripod
into an organically-unified English experience

while recognizing the limitations
of the linear arrangement of the printed page

to describe
the live experience of *STUDENT-INVOLVEMENT*
in the classroom

to present
the *UNIFIED ENGLISH EXPERIENCE*
in a logically coherent fashion
without dividing reports into
separate categories:
language, composition, and literature

ACKNOWLEDGMENTS

The number of administrative personnel, teachers, and prospective teachers involved in one way or another in PROJECT INSIGHT is too large to enumerate by name. To all who contributed to the success of the project, both the director and the participants are sincerely grateful.

SPECIAL THANKS are due to

the Martha Holden Jennings Foundation for its financial assistance.

Monsignor William N. Novicky, Superintendent of Schools, Diocese of Cleveland, for his encouragement and moral support.

the administrators of the respective school districts for their interest in the progress of the participants and their generous co-operation in evaluating the program.

the participants for their own work in developing projects as well as their assistance in evaluating and selecting those to appear in Volume II of *UP THE DOWN SPIRAL WITH ENGLISH.*

Sister Madonna Kolbenschlag, H.M. whose project, *THE CIRCLE IN THE SPIRAL,* furnished a most appropriate title for Volume II.

Sisters Mary Borgias and Dion, S.N.D., for special assistance in editing and preparing the projects for publication.

Sister Ellen Slattery, C.S.A., for evaluating projects and for proofreading final copy.

Mrs. Dorothy Gambrill and Miss Annette Thur for countless hours of typing.

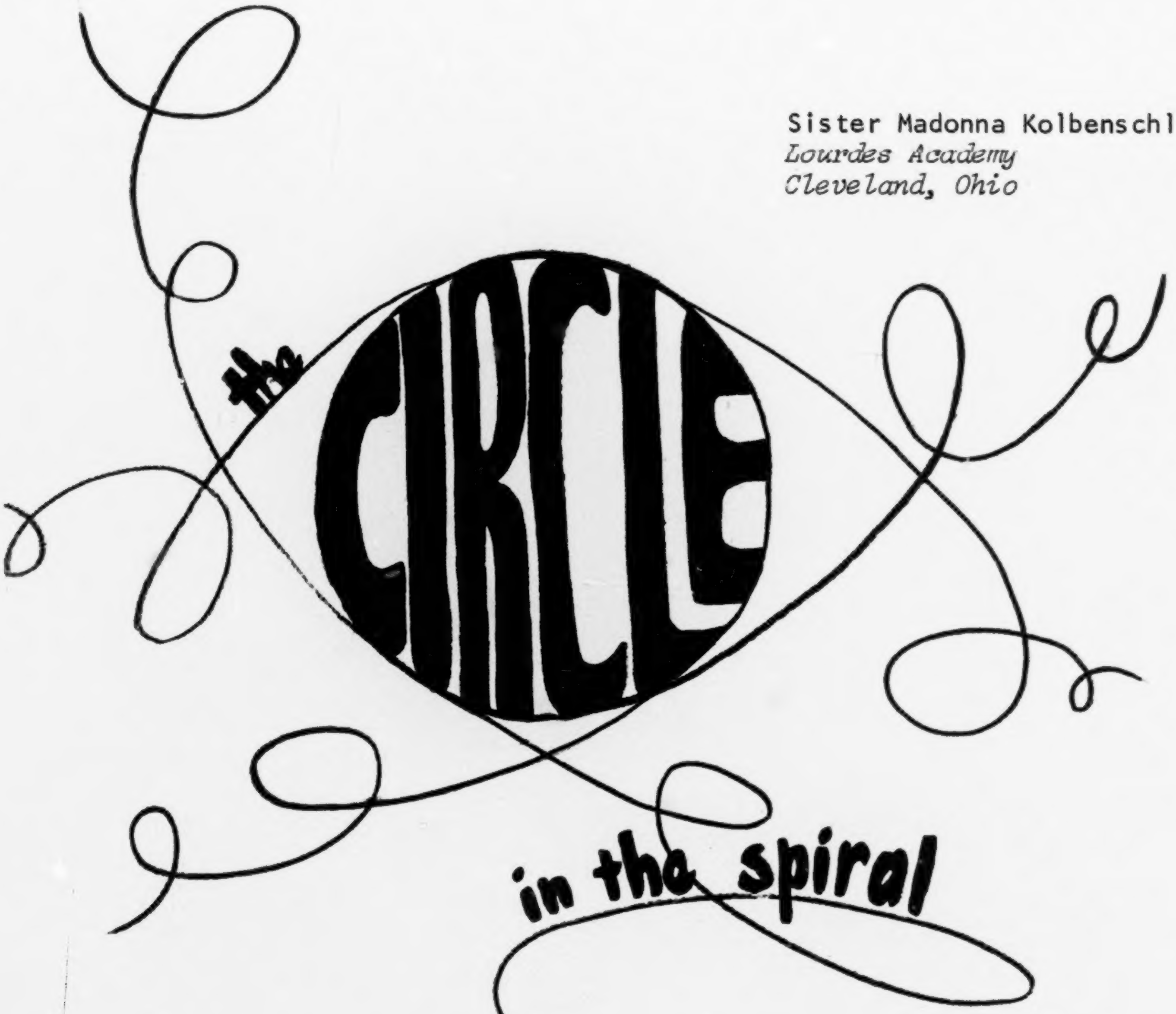
Project Insight Director
Sister Mary Owen, S.N.D.
English Consultant
Board of Catholic Education

PROJECT INSIGHT, funded by the Martha Holden Jennings Foundation in 1968, aims to improve English instruction on the secondary level through an organically unified English program. Initiated by the Board of Catholic Education, the project included participants from both public and Catholic high schools of Greater Cleveland, Canton, and Youngstown.

Design for an
English Curriculum

THE CIRCLE IN THE SPIRAL

Sister Madonna Kolbenschlag, H.M.
Lourdes Academy
Cleveland, Ohio


the
CIRCLE
in the spiral

The Art of Teaching

is in itself an act of

Mimesis,

an imitation and exaltation of

Nature.

If, then, the teacher is to imitate

and reincarnate

Life,

it is necessary to distinguish between

the constants and variables

of the art,

the substance,

and the subject.

In Nature,

the form which best imitates

That which *changes*

and That which is *immutable*

is the *Circle*...

Learning,
like growth and change,
is not without sameness and repetition,
just as Metamorphosis
recapitulates an immutable law.

Learning
is centripetal, convergent...
descending inward,
scrutinizing a fact of the universe,
of art,
of experience
in precise,
analytical,
illuminating clarity.

Learning
is also centrifugal, divergent...
ascending upward,
out of the particular
to a broader vision of reality,
to a sense of universality
and commutuality among diverse things,
to an empathy between the self and creation...

...in the *Spiral*.

"The eye is the first circle; the horizon which it forms is the second; and throughout nature this primary figure is repeated without end. It is the highest emblem in the cipher of the world...We are all our lifetime reading the copious sense of this first of forms. One moral we have already deduced, in considering the circular or compensatory character of every human action. Another analogy we shall now trace; that every action admits of being outdone. Our life is an apprenticeship to the truth, that around every circle another can be drawn; that there is no end in nature, but every end is a beginning; that there is always another dawn risen on mid-noon, and under every deep a lower deep opens.

This fact, as far as it symbolizes the moral fact of the Unattainable, the flying Perfect, around which the hands of man can never meet, at once the inspirer and the condemner of every success, may conveniently serve us to connect many illustrations of human power in every department."

-- *Ralph Waldo Emerson*

Essay on "Circles"

PRINCIPLES

A PHILOSOPHY

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"In the *Design*
of instruction, the ease or
difficulty, discernment or trouble,
with which a learner takes a step, is
much more instructive to the *Designer* if
he has kept himself as little committed as
he can to the *detail* of what he is trying
out. Meanwhile, however,
constancy and attachment to the *principles* of
the design, as opposed to the minutiae of its
implementation, is required. For it is these
principles which are really under trial, not
some one of a number of possible embodiments.
And unless the principles stay constant, the
fertile interplay between *what is looked*
for (feedforward) and *what actually*
happens (feedback) is precluded.
The experimentation will not lead
to the strengthening or emenda-
tion of the principles, which
should be its main
purpose."

impedes

and

impoverishes

TRUTH.

A "Concept-centered" Curriculum?

"The teacher of English will be particularly concerned with helping pupils to *conceptualize* their awareness of language...*Conceptualizing* suggests activity on the part of the individual pupil, whereas '*concepts*' unfortunately can be thought of as things, reified objects to be handed over by the teacher."

--Dartmouth Conference on Teaching of English

"The limits of my language are the limits of my world."

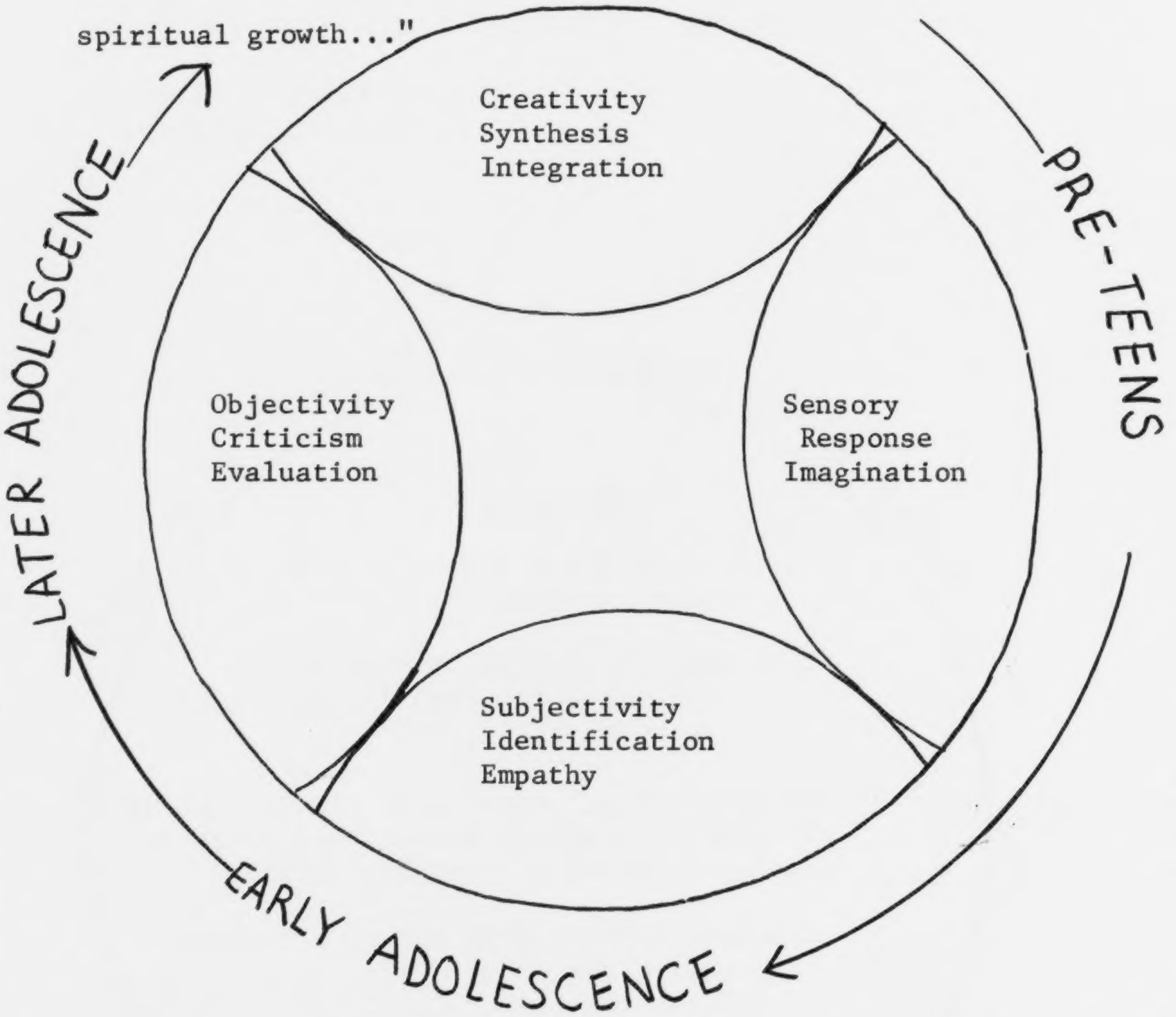
Principles

1. A child first learns to talk, then to think.
2. A concept is a cultural form which organizes the child's experience of reality.
3. In the humanities, especially, the concept is an organic outgrowth rather than predetermining structure of learning activity.
4. Concepts derived from the same learning activity may be multiple, as well as multi-faceted.
5. Concepts may vary in quality (cognitive/affective) and in degree of particularity (general/specific).

"How do I know what I think until I hear what I say?"

A "Developmental" Curriculum?

"English is the meeting point of experience, language and society. It implies a *developmental pattern* whose origin and momentum come from outside the school situation, and which is intimately bound up with the individual's whole intellectual, emotional, social and spiritual growth..."

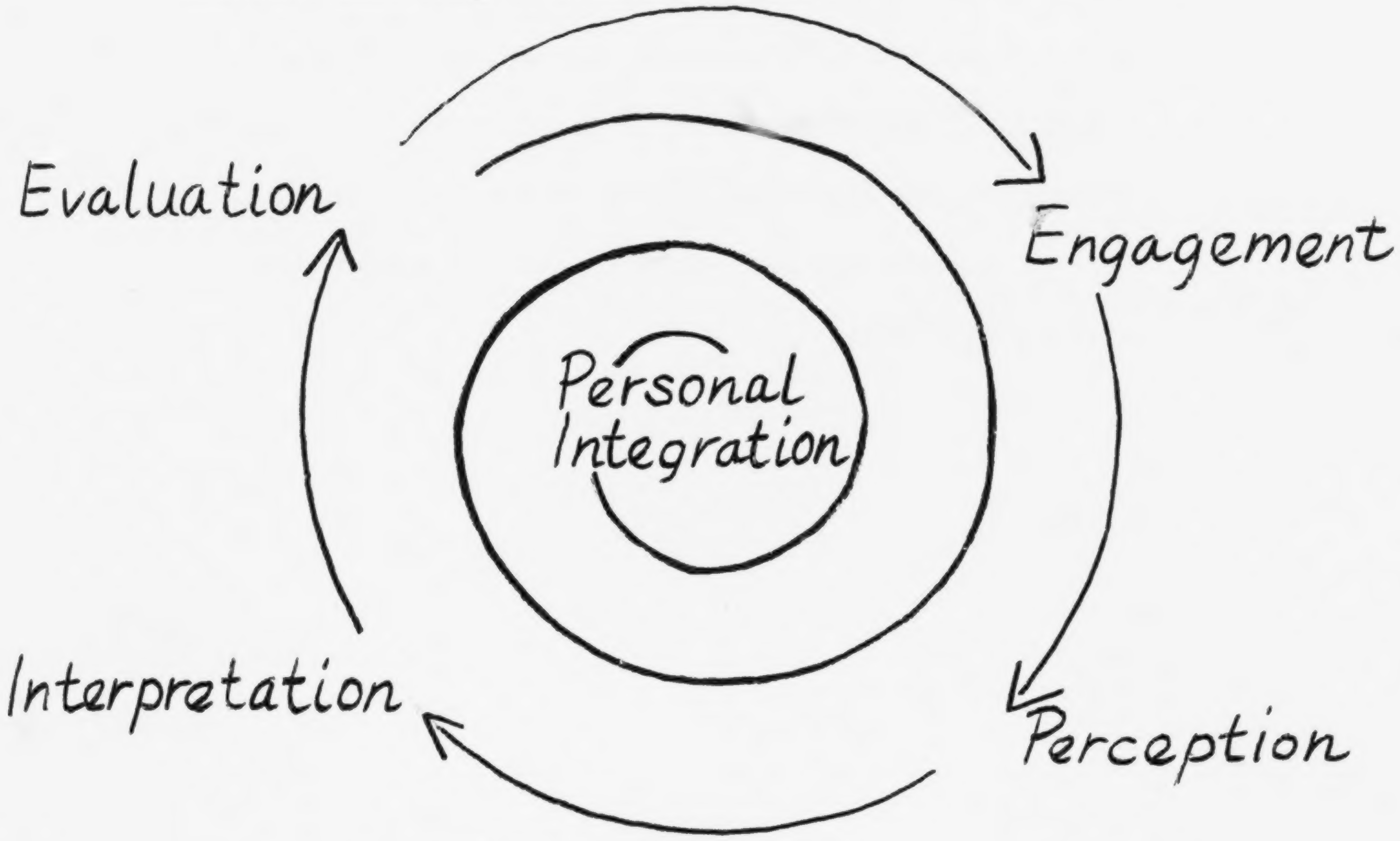


Creativity
Synthesis
Integration
PRE-TEENS
Sensory
Response
Imagination
Subjectivity
Identification
Empathy
EARLY ADOLESCENCE
Objectivity
Criticism
Evaluation
LATER ADOLESCENCE

"...Such a pattern will be highly complex and will draw on several disciplines (including psychology and sociology) for a balanced description."

--Dartmouth Conference
on Teaching of English

"The principle of organization...is a set of relationships that a reader may have with a text...There seem to be four sets of relationships: engagement, perception, interpretation, and evaluation. One becomes engaged in the work - or involved with it - even if only to dismiss that engagement; one sees the work, either 'as in itself it really is' or as a segment of that phenomenon called literature; one relates the work to the nonliterary world; and finally one judges the work according to some criterion."



The Learning Process

"We must look at our students; we must pay attention when they say 'I dig it' or 'It grabs me'; and we must get them to work from this experience to the other forms of criticism and interpretation."

--Alan C. Purves

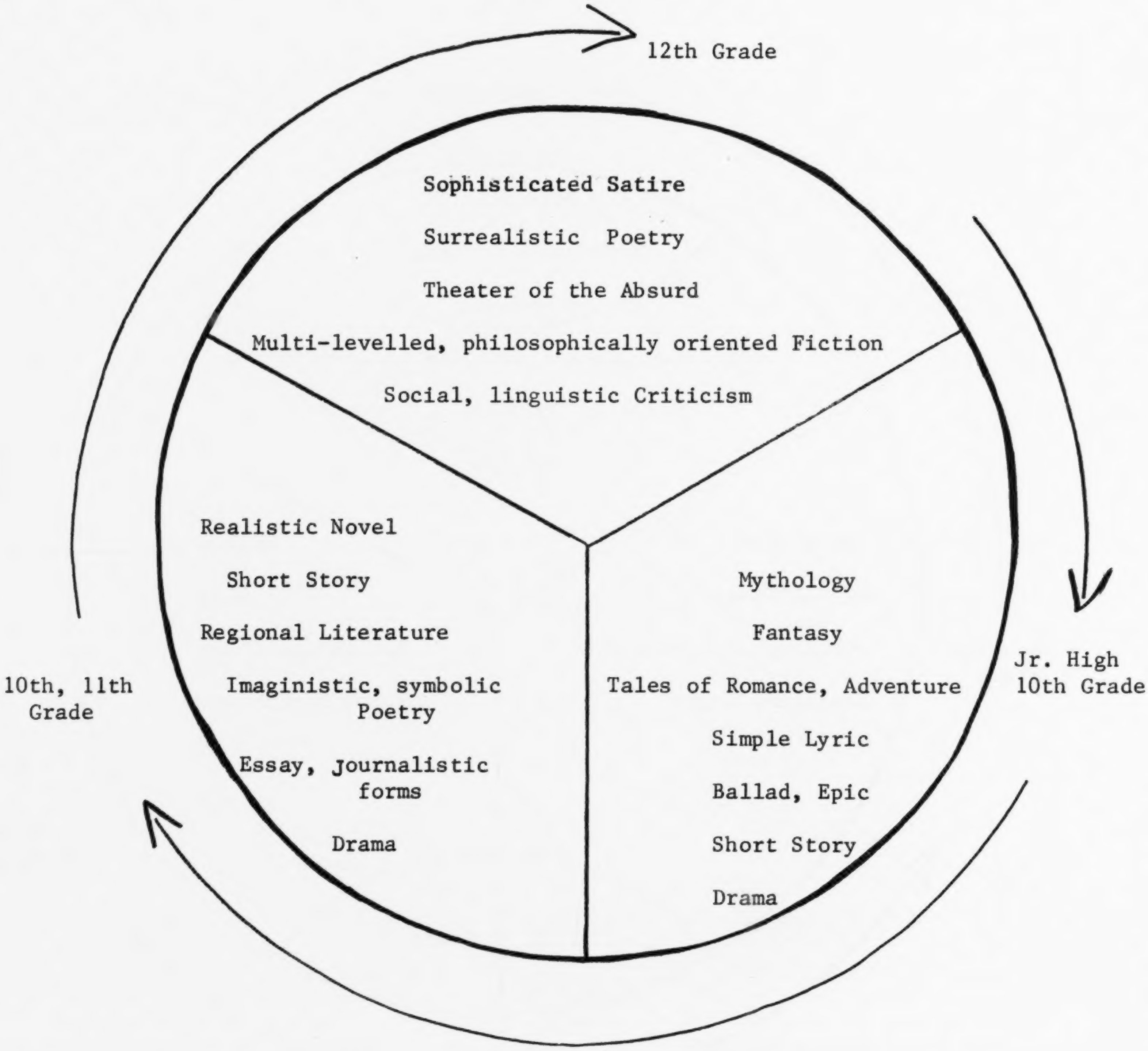
The "*spiral*" *curriculum* must be linear, sequential, and at the same time cyclic, unitary.

While some content and skills perhaps require maximum emphasis at a given level, none are exclusive to a particular stage of the child's development.

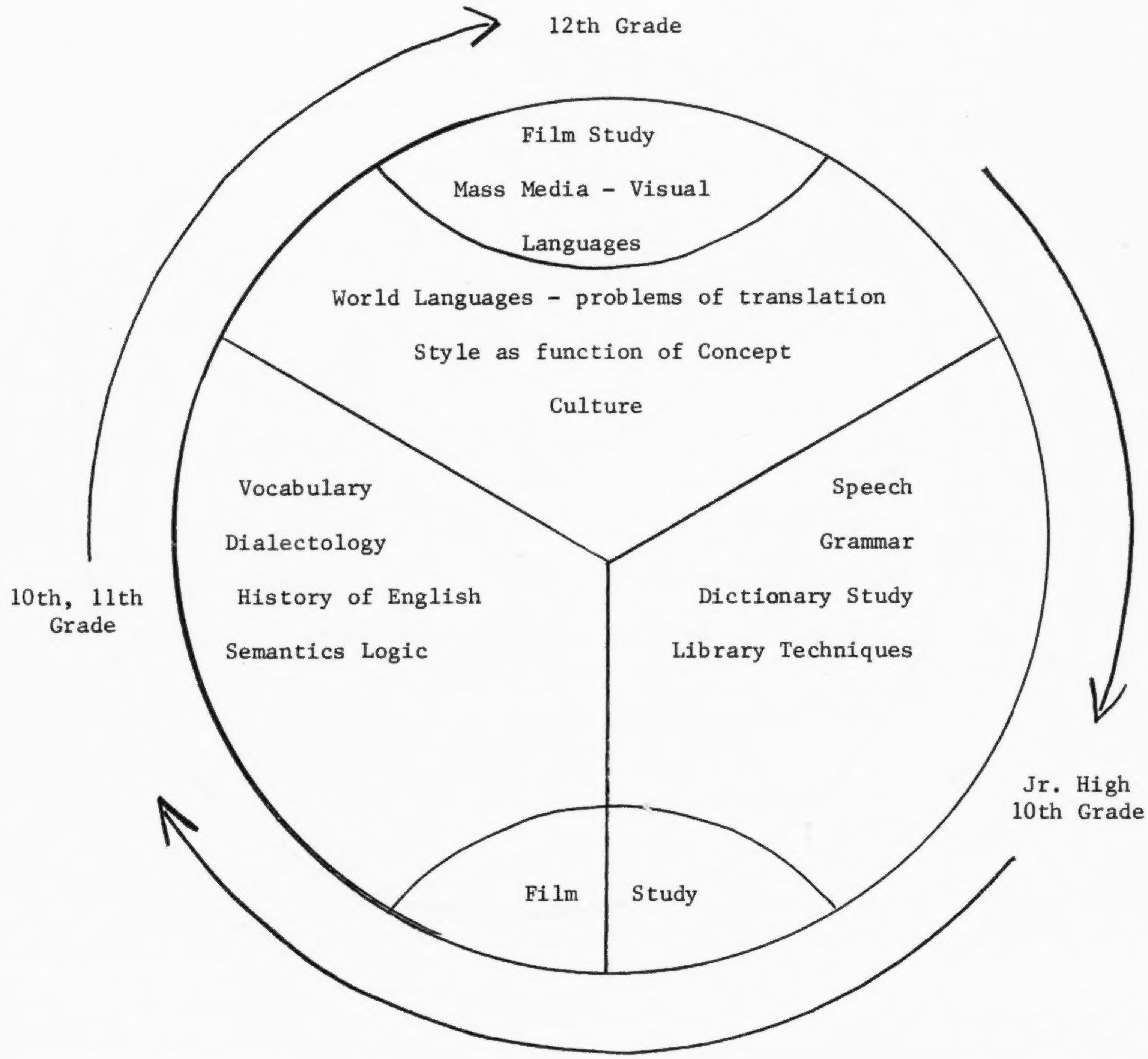
The ultimate goal of the teaching of English is a kind of confluence or simultaneous revelation of *language*, *literature*, and *composition* in the creative learning experience, an exploding sphere in which the horizontal axis of content and the vertical axis of aspect are in perfect equilibrium.

CONTENT, SEQUENCE

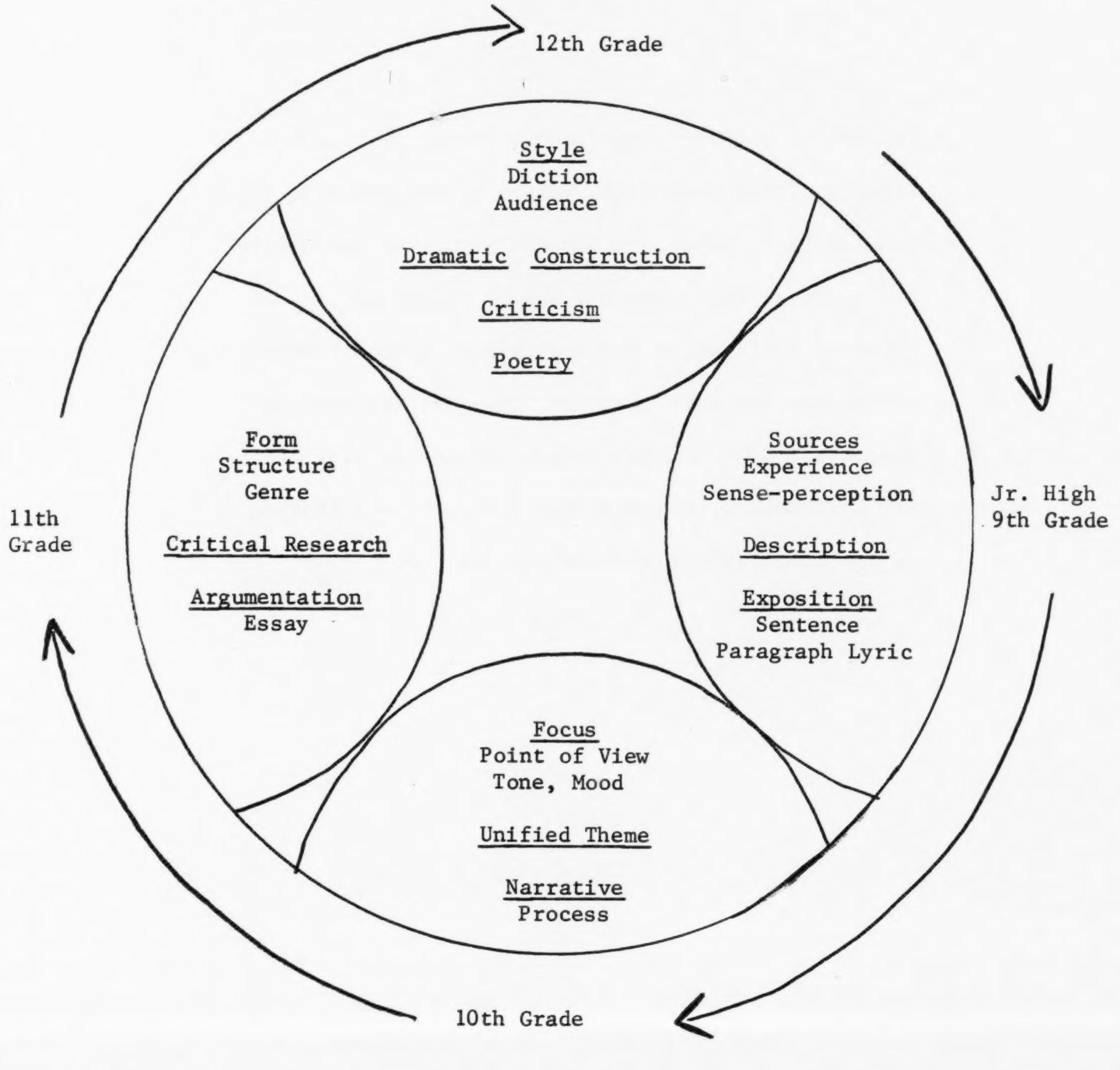
Literature Curriculum


12th Grade
Sophisticated Satire
Surrealistic Poetry
Theater of the Absurd
Multi-levelled, philosophically oriented Fiction
Social, linguistic Criticism
Realistic Novel
Short Story
Regional Literature
Imaginistic, symbolic Poetry
Essay, journalistic forms
Drama
10th, 11th Grade
Mythology
Fantasy
Tales of Romance, Adventure
Simple Lyric
Ballad, Epic
Short Story
Drama
Jr. High
10th Grade

Language Curriculum


12th Grade
Film Study
Mass Media - Visual
Languages
World Languages - problems of translation
Style as function of Concept
Culture
Vocabulary
Dialectology
History of English
Semantics Logic
Speech
Grammar
Dictionary Study
Library Techniques
10th, 11th
Grade
Jr. High
10th Grade
Film
Study

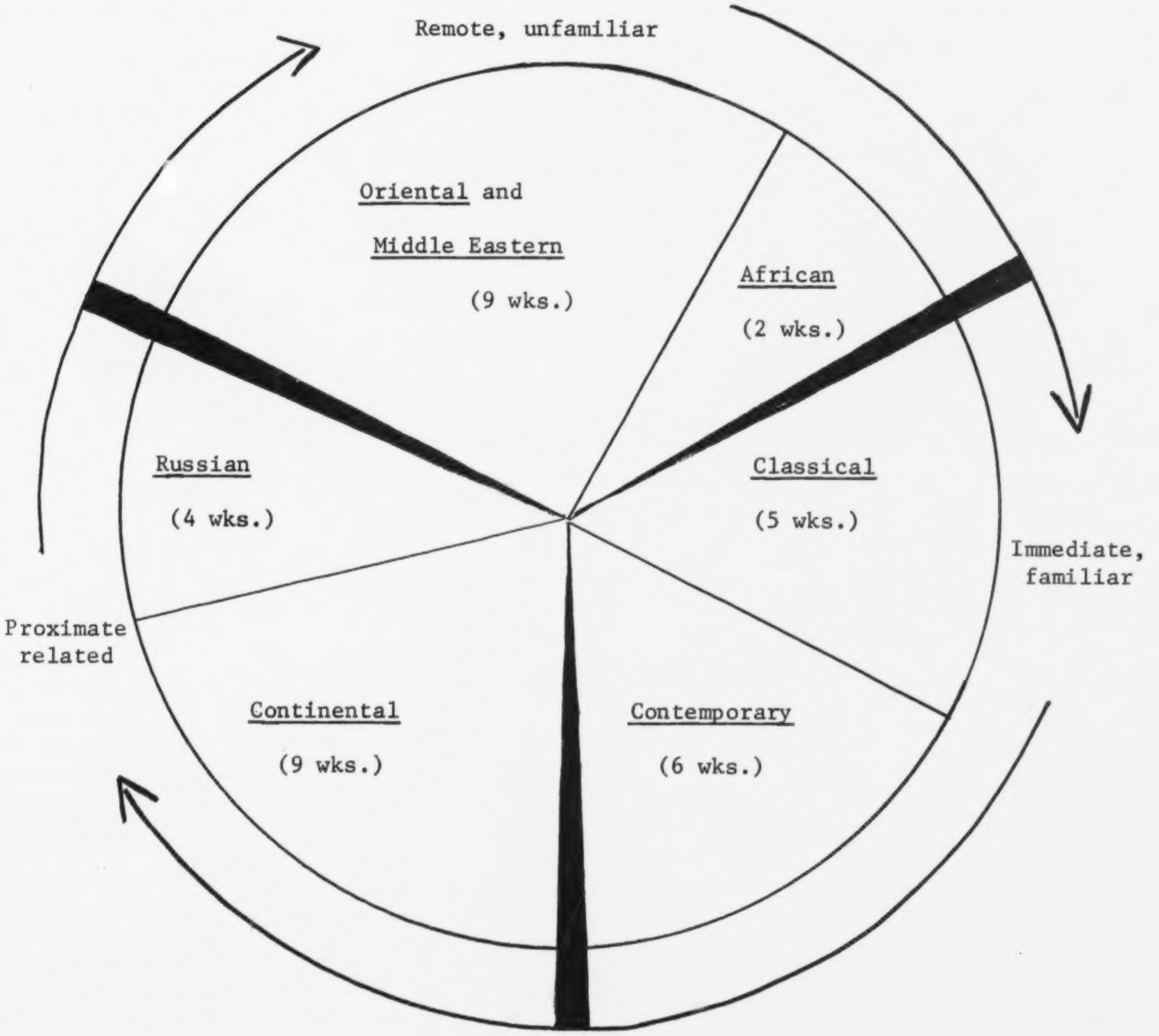
Composition Curriculum


12th Grade
Style
Diction
Audience
Dramatic Construction
Criticism
Poetry
Jr. High
9th Grade
Sources
Experience
Sense-perception
Description
Exposition
Sentence
Paragraph Lyric
Focus
Point of View
Tone, Mood
Unified Theme
Narrative
Process
10th Grade
11th
Grade
Form
Structure
Genre
Critical Research
Argumentation
Essay

The art of *juxtaposition* is one of the most important aspects of the sequential design of any learning experience. For, often, in the experience of comparison and contrast the teacher's art is challenged to its greatest achievement and the impact on the student stimulates the most creative, the most existential response. If personal integration is the ultimate end of teaching, sequence has a significant bearing on its intellectual and ethical outcome.

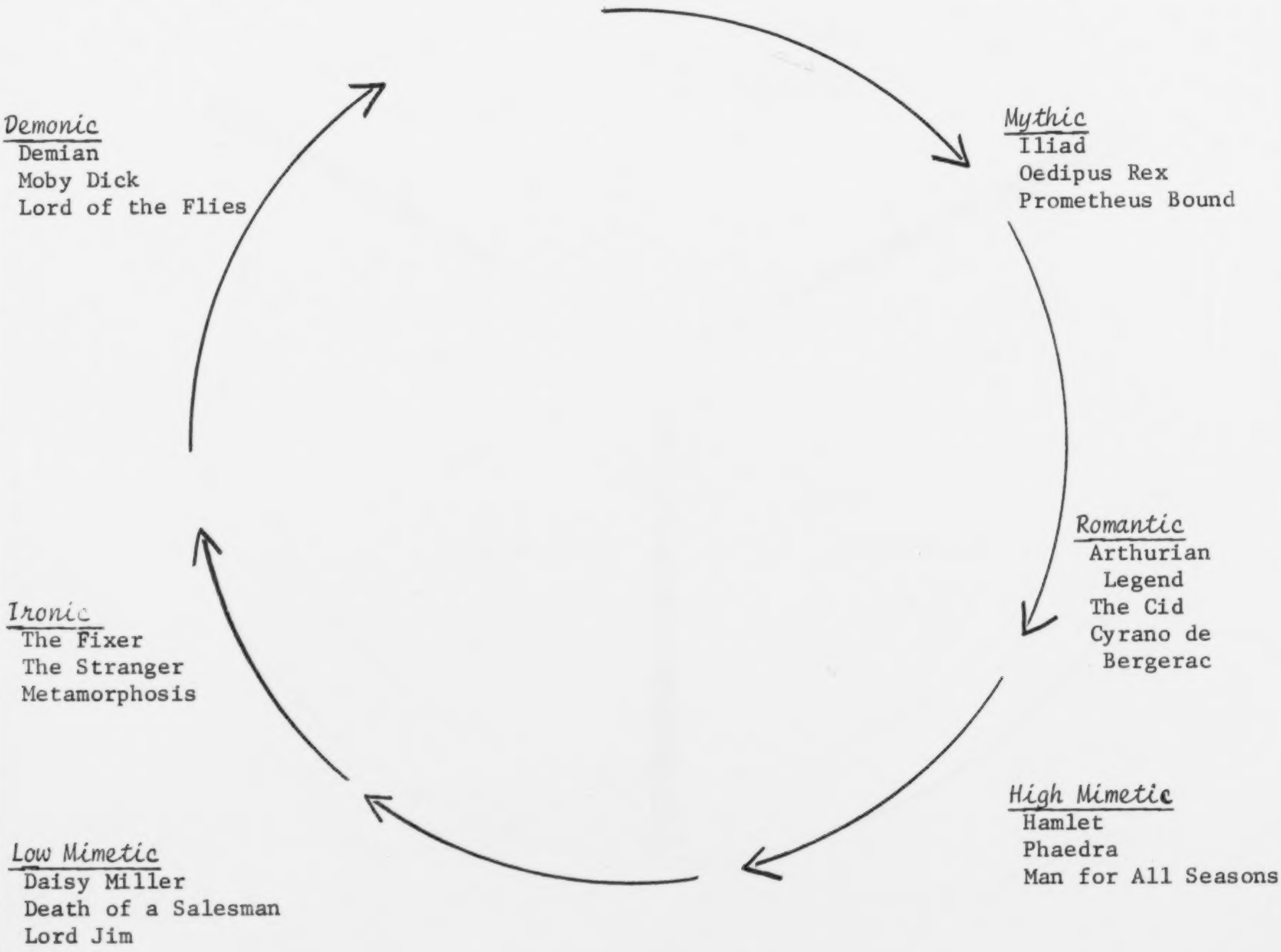
Cultural Sequence for World Literature

12th Grade Level


Remote, unfamiliar
Oriental and
Middle Eastern
(9 wks.)
African
(2 wks.)
Classical
(5 wks.)
Immediate,
familiar
Russian
(4 wks.)
Proximate
related
Continental
(9 wks.)
Contemporary
(6 wks.)

"In literary fictions the plot consists of somebody doing something. The somebody, if an individual, is the hero, and the something he does or fails to do is what he can do, or could have done, on the level of the postulates made about him by the author and the consequent expectations of the audience. Fictions, therefore, may be classified, not morally, but by the hero's power of action, which may be greater than ours, less, or roughly the same."

--*Northrop Frye*



Mythic
Iliad
Oedipus Rex
Prometheus Bound

Romantic
Arthurian Legend
The Cid
Cyrano de Bergerac

High Mimetic
Hamlet
Phaedra
Man for All Seasons

Low Mimetic
Daisy Miller
Death of a Salesman
Lord Jim

Ironic
The Fixer
The Stranger
Metamorphosis

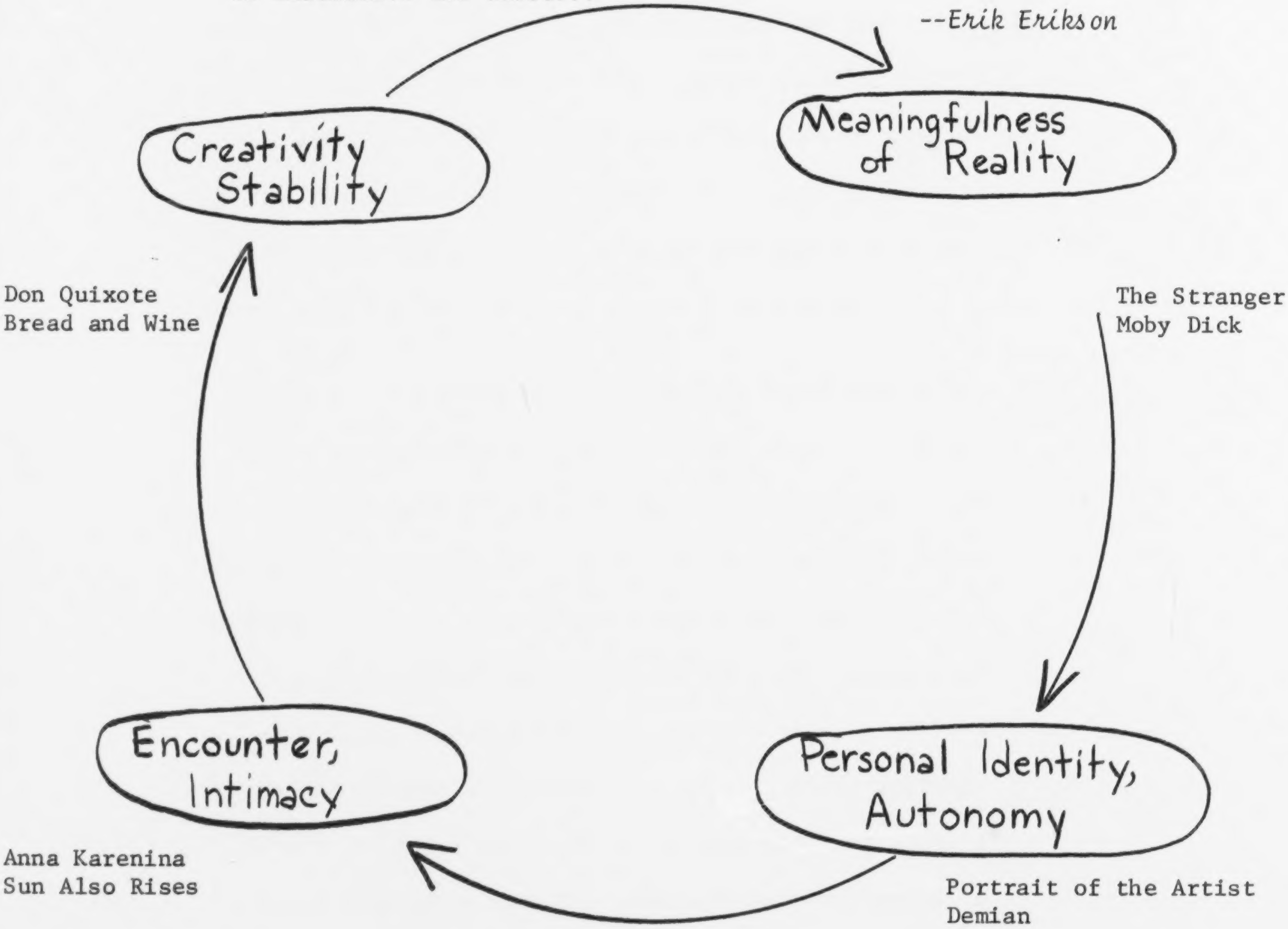
Demonic
Demian
Moby Dick
Lord of the Flies

Model Sequence for Literature

Mixed Levels

"In the sequence of his most personal experiences the healthy child, given a reasonable amount of proper guidance, can be trusted to obey inner laws of development, laws which create a succession of potentialities for significant interaction with those persons who tend and respond to him and those institutions which are ready for him... A sense of basic trust is the first component of mental vitality to develop in life, a sense of autonomous will the second, and a sense of initiative the third..."

--Erik Erikson


Creativity
Stability
Meaningfulness of Reality
The Stranger
Moby Dick
Personal Identity, Autonomy
Portrait of the Artist
Demian
Encounter, Intimacy
Anna Karenina
Sun Also Rises
Don Quixote
Bread and Wine

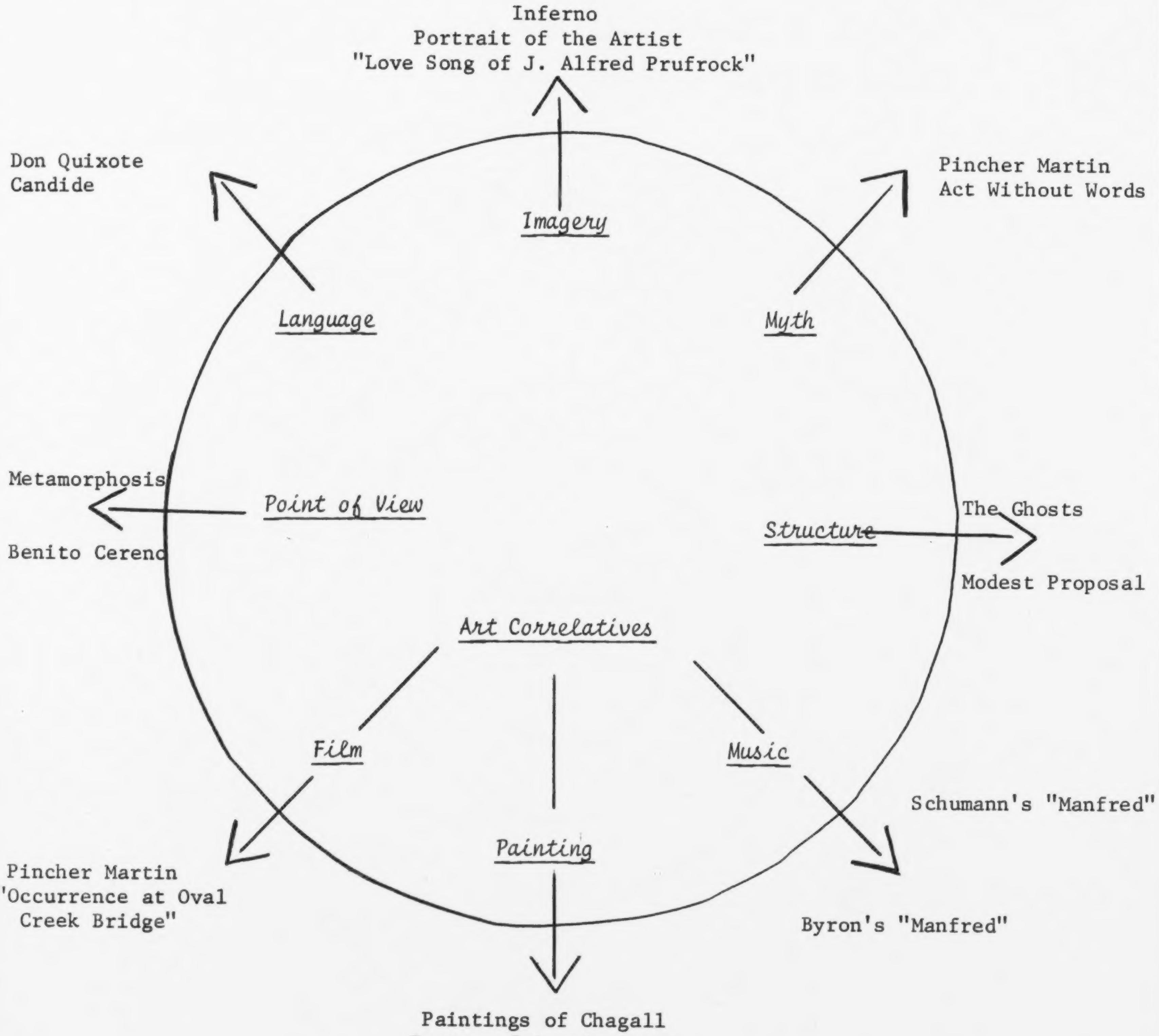
Experiential Sequence for Fiction

12th Grade Level

The *approach*, the *technique*, the stroke of "genius" that will produce the moment of truth or the epiphany of learning in the classroom is a unique coincidence of subject matter, situation, and student. Instinct and art, intelligence and a knowledge of the "deep structure" of a given literary work or writing skill must dictate the teacher's choice of means. Not to choose the approach, the strategy, is to capitulate to a kind of determinism. *Creative teaching* is much like an iceberg: perhaps only one-tenth of the preparation and comprehension ever shows, but it is razor-sharp as it pierces the surface of the child's threshold of perception. Above all, the art of teaching is receptive and adaptive...

> "If in the course of reading some poems with a class, the teacher sees possibilities for acting, or if in the accompanying talk pupils are so seized with the topic that they want to write, then a *unitary approach* permits flow from a prepared activity to one relatively unforeseen...This is not to reject *pre-planning* and *system*: on the contrary, a teacher who is planning flexibly needs to consider beforehand many possible avenues that his pupils may discover in the course of a lesson, so that whichever catches their enthusiasm he is aware of its possibilities...What is required is an awareness among teachers of English of those moments in a lesson, or in a week's work, when what has been said or read moves naturally out to enactment with movement and gesture. This demands a knowledge of teaching *method*..."

--Dartmouth Conference
on Teaching English


Inferno
Portrait of the Artist
"Love Song of J. Alfred Prufrock"
Imagery
Don Quixote
Candide
Language
Pincher Martin
Act Without Words
Myth
Metamorphosis
Point of View
Benito Cereno
The Ghosts
Structure
Modest Proposal
Art Correlatives
Film
Music
Painting
Schumann's "Manfred"
Pincher Martin
"Occurrence at Oval Creek Bridge"
Byron's "Manfred"
Paintings of Chagall
Poetry of Garcia Lorca

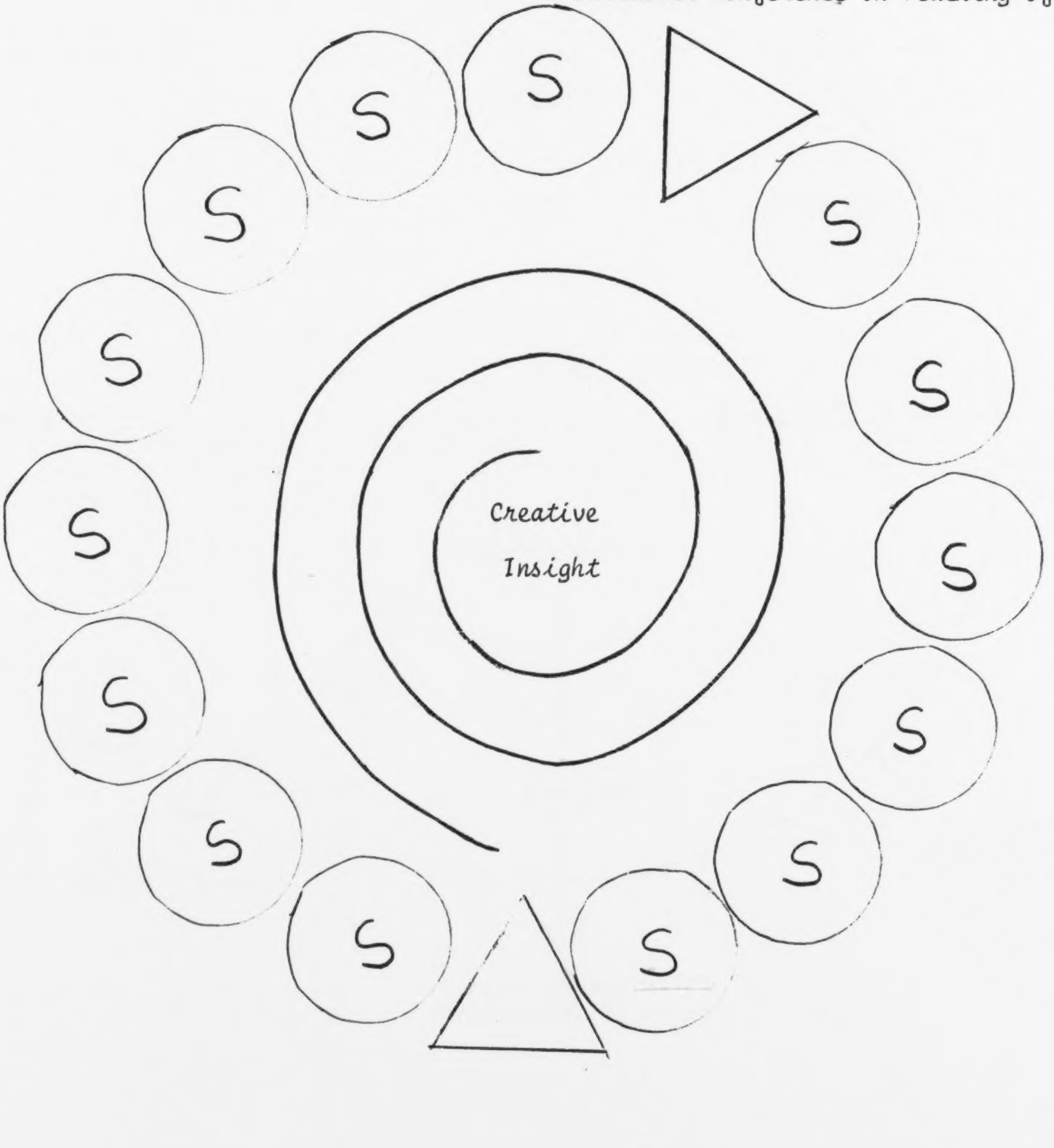
Multi-faceted Approaches to Literature

Ways of opening, "exploding the structural-semantic complex

A Conversational Community

"When a class and their teacher use language 'to explore their common universe' they become a language community, in which all are learning together as they develop a classroom dialogue that in part can be internalized by each pupil..."

--*Dartmouth Conference on Teaching of English*



The Structure of a "Happening"

Seminar Instruction as a Learning Event

"The essential...is to start from a body of questions rather that a body of knowledge...the 'body of knowledge' in a syllabus or curriculum guide represents our hopes of what pupils will discover and build as discussion arises from day to day, not a package to be handed over."

--*Dartmouth Conference*
on Teaching of English

"PORTIA FACES LIFE"

(The following is an excerpted script, somewhat telescoped, of a successful seminar discussion on the novel, Death of the Heart.)

TEACHER:	Did you like the book?
ANGIE:	No, it didn't turn me on at all.
BARB:	I couldn't stand it - no bedroom scenes! Boring! (Laughter)
CAROL:	I just couldn't seem to get into the book.
DONNA:	I really don't know what to think about it. It was so different from anything else we've read.
CAROL:	(On second thought) Portia was kind of intriguing, though. I guess she's sort of a victim...
BARB:	But she isn't innocent either!
TEACHER:	Then you seem to have made a judgment on Portia. Maybe you disliked her - that's different than being bored with someone, isn't it?
BARB:	Well, you have to admit that most of the characters are just... well, "blah." Nobody plugs into anyone else.
DONNA:	Did you notice they use the telephone a lot?
TEACHER:	What do you think that implies?
EVVIE:	They can't seem to be intimate with each other. They fear it. The telephone gives them a kind of emotional distance.
FRAN:	Anna won't risk being vulnerable. There's a passage on page 39 about children... (Reads)

CAROL: But why did the author have to describe every picayune little detail? It really drags.

TEACHER: Do you think much of the description is unnecessary?

EVVIE: No, the opening paragraph. All that "ice and cold" tells you something's wrong with these people.

DONNA: And Anna always drumming her fingers on the table or the fireplace. That tells you something. And smoking cigarettes.

BARB: I still say, give me a good Russian novel!

TEACHER: Is there anything or anyone in the novel that seems more "Russian" to you, more exciting?

ANGIE: (Suddenly inspired) Daphne! She's an idiot! And Seale's so different from Windsor Terrace...like Portia's desk...creative chaos! (Laughter)

TEACHER: Is it possible that there is a greater tragedy here than in *Anna Karenina*?

FRAN: Yes, Eddie kind of says it in that passage on page 302. (Reads)

DONNA: What *is* "the devil?" I don't think I really understand what the author was driving at.

CAROL: Betrayal.

EVVIE: Trust. They can't trust each other.

TEACHER: Isn't that a horrible tragedy? (Collective nods of agreement)

ANGIE: Is anyone changed at the end?

FRAN: I don't think so. Portia will end up just like Anna. That bit about the picture suggests that. Anna was so much like Portia when she was young.

CAROL: I don't know. Portia has guts.

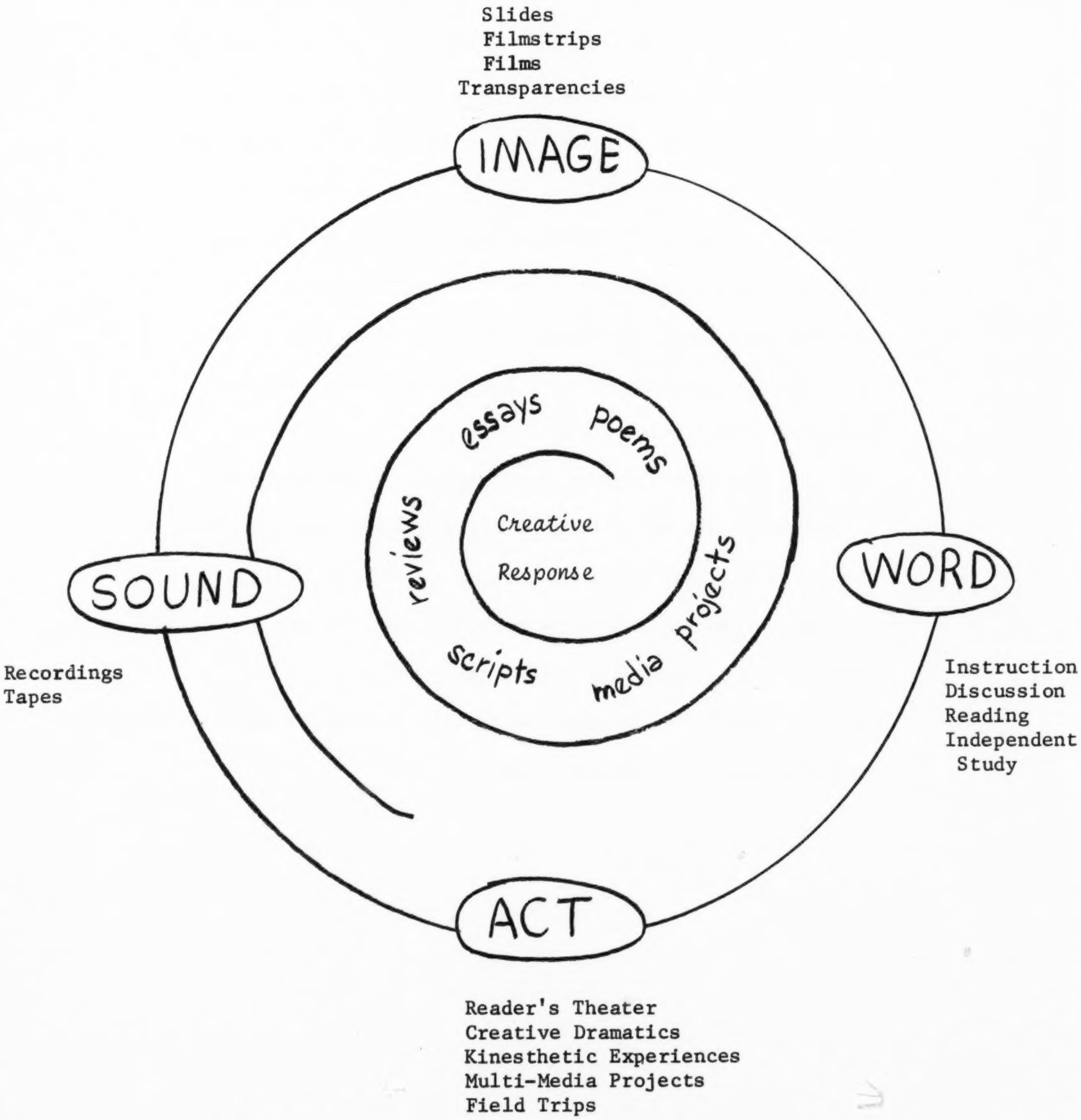
GRACE: (Who hasn't said a word throughout the discussion) Do you think the reason we didn't like the book was because it's so much like our own culture???

(Collective silence)

TO BE CONTINUED

Learning must have an *environment* to exploit and embellish, and an *atmosphere* to breathe. Whether it is the events of the school year, the child's own journal of thoughts, the community in which he lives, or the walls of the classroom itself, we should be able to decipher the graffiti of the learner's progress on these surfaces. It is not enough that the child absorb knowledge through his senses and his sensitivities; his larger self must then pass outward again to the universe and to his fellow-man if what he knows is to be truly his own.

Man is a creative spirit inhabiting the hollow space of a *satellite* made up of words, images, sounds and gestures. The scientist must chart the planet on which man lives--the teacher of English is perhaps the only one who can help man to navigate the satellite in which he lives, who can assist him to open the portals of thought and communication that liberate man's spirit.

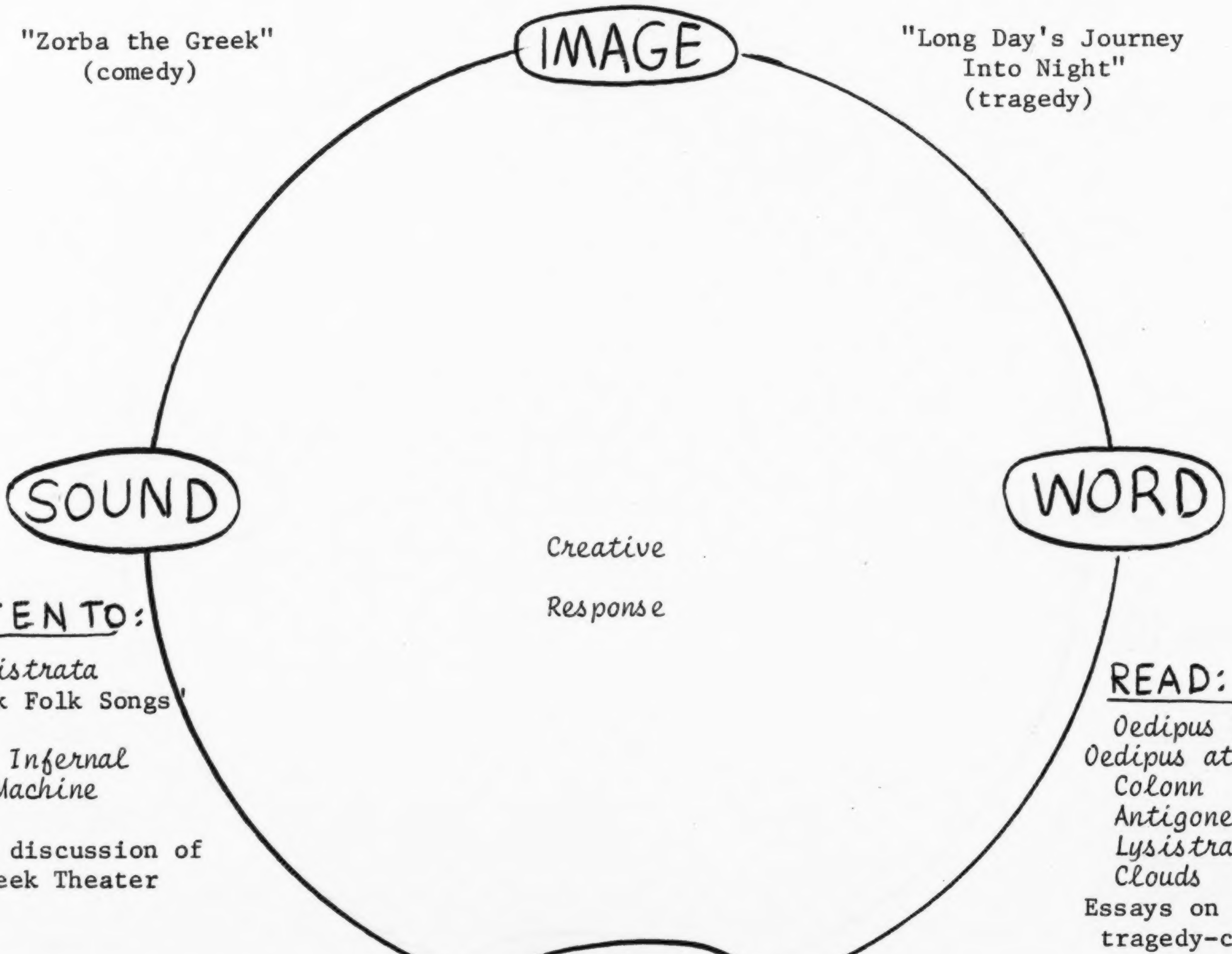

Slides
Filmstrips
Films
Transparencies
IMAGE
WORD
Instruction
Discussion
Reading
Independent Study
ACT
Reader's Theater
Creative Dramatics
Kinesthetic Experiences
Multi-Media Projects
Field Trips
SOUND
Recordings
Tapes
essays
poems
media projects
scripts
reviews
Creative
Response

The Learning "Pod"

SEE:
filmstrip
"Golden Age of Greece"

"Zorba the Greek"
(comedy)

"Long Day's Journey
Into Night"
(tragedy)



LISTEN TO:
Lysistrata
"Greek Folk Songs"

The Infernal
Machine

Radio discussion of
Greek Theater

READ:
Oedipus Rex
Oedipus at
Colonn
Antigone
Lysistrata
Clouds
Essays on
tragedy-comedy

ATTEND:
performance of
Iphigenia at Aulis

ACT OUT:
one-act version of
Antigone

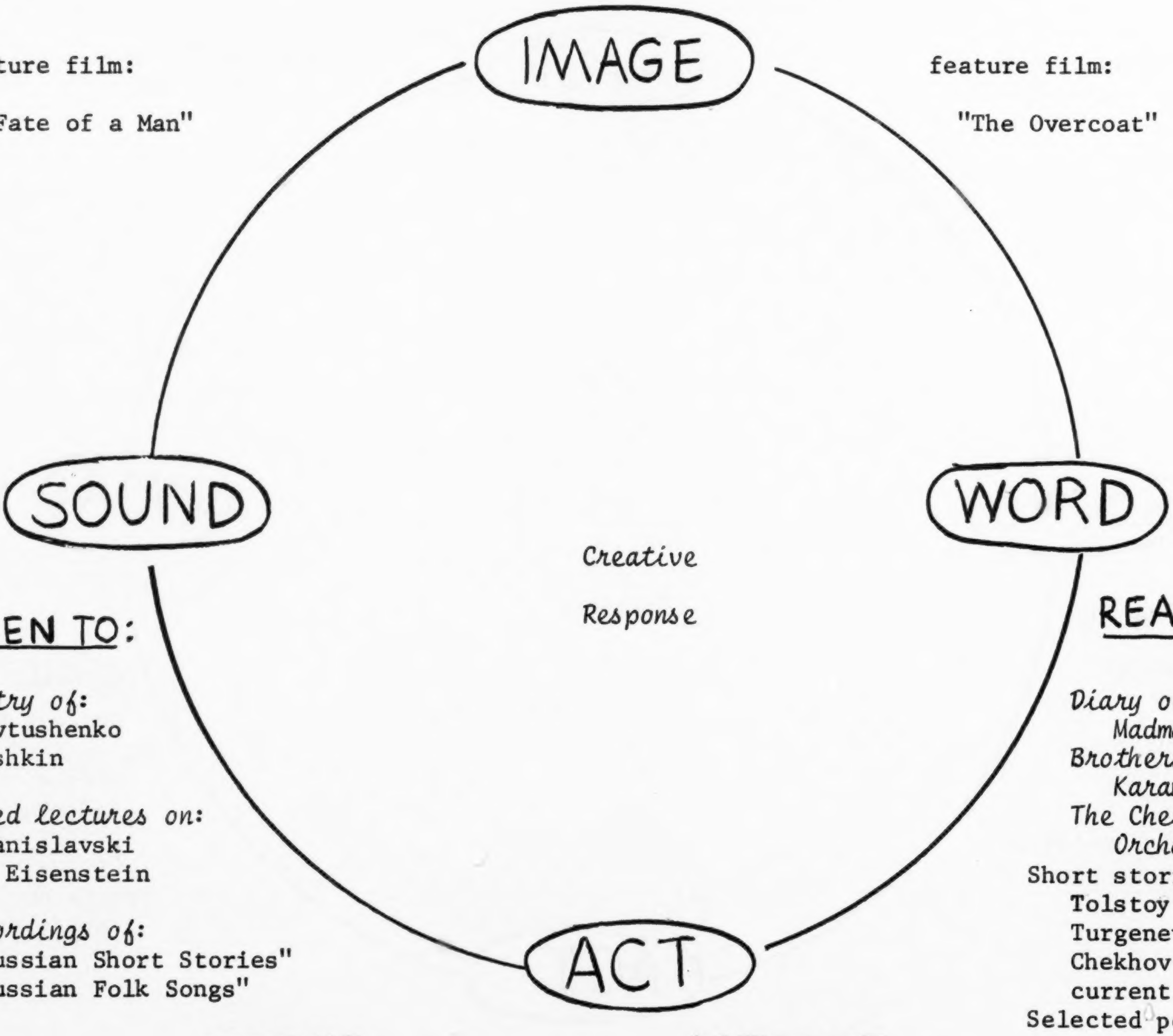
Culture Cluster No. 1 - "The Greek Spirit"

SEE:

Instructional films:
"The Cherry Orchard" (EBH series)
"The Russians: Self-impressions" (McGraw-Hill)

feature film:
"Fate of a Man"

feature film:
"The Overcoat"



LISTEN TO:

poetry of:
Yevtushenko
Pushkin

taped lectures on:
Stanislavski
S. Eisenstein

recordings of:
"Russian Short Stories"
"Russian Folk Songs"

READ:

Diary of a Madman
Brothers Karamazov
The Cherry Orchard
Short stories by:
Tolstoy
Turgenev
Chekhov
current writers
Selected poetry

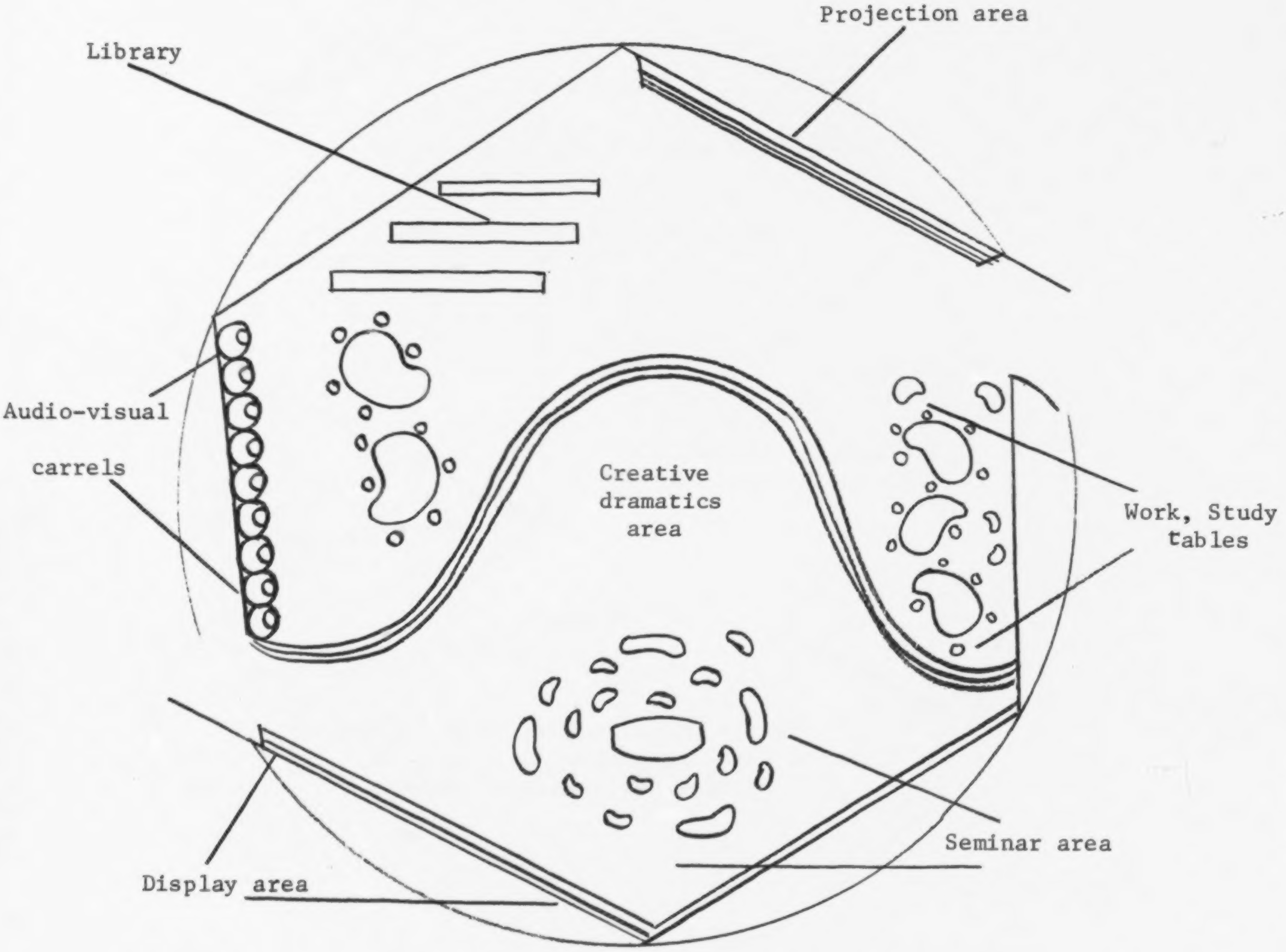
ATTEND:

performance of:
The Seagull

ACT OUT:

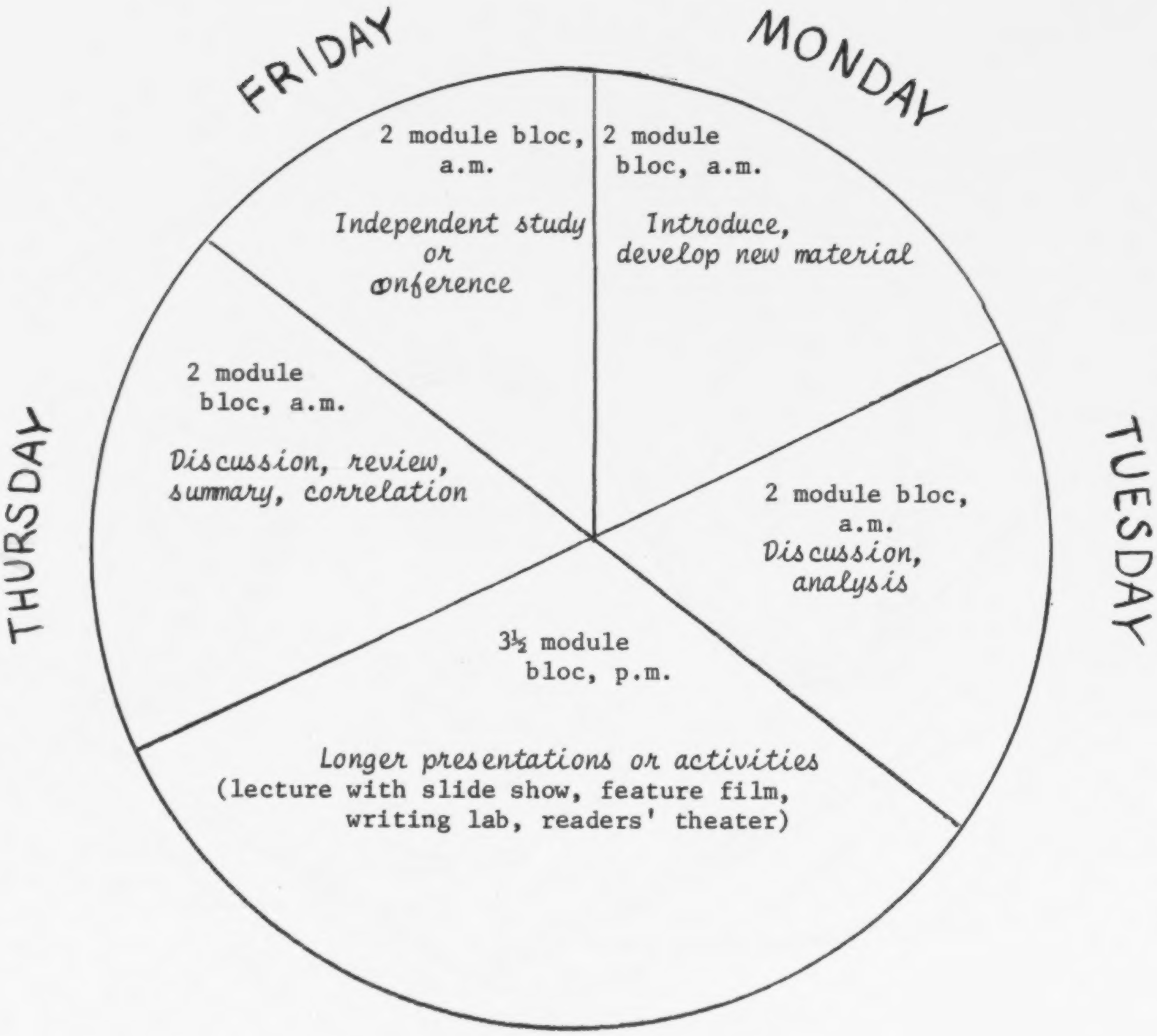
student adaptation of a Russian short story

Culture Cluster No. 2 - "The Russian Spirit"


Projection area
Library
Audio-visual
carrels
Creative
dramatics
area
Work, Study
tables
Seminar area
Display area

The Learning "Pad"

Split-level Classroom - Shape of the Future


FRIDAY
MONDAY
2 module bloc, a.m.
Independent study or conference
2 module bloc, a.m.
Introduce, develop new material
THURSDAY
2 module bloc, a.m.
Discussion, review, summary, correlation
TUESDAY
2 module bloc, a.m.
Discussion, analysis
3½ module bloc, p.m.
Longer presentations or activities
(lecture with slide show, feature film, writing lab, readers' theater)
WEDNESDAY

The Learning Rhythm
Modular Scheduling in English,
Patterned for Persons
and perception

"High individual performance will depend to some extent on the capacity of the society or institution to evoke it."

--*John W. Gardner*

Diversity is both the pre-requisite for, and the evidence of, a highly comprehensive, yet highly individualized level of excellence and insight.

EXPECTATION, RESPONSE

Multi-faceted Responses to Literature: made the deepest impression on you, and why?"

"This story helped me to sort out some of my own motives for acting."

"It showed a little of how we all are -- self-willed and committing evils we are unconscious of."

"It made me think about the after-life much more than I have in a long time. It made me think twice about sin, too."

"This story gives you a moral outlook on some things you haven't thought about."

"It made me realize how complex human relationships and human problems are."

"It showed how much of our existence is illusion -- it gives you a different outlook on life."

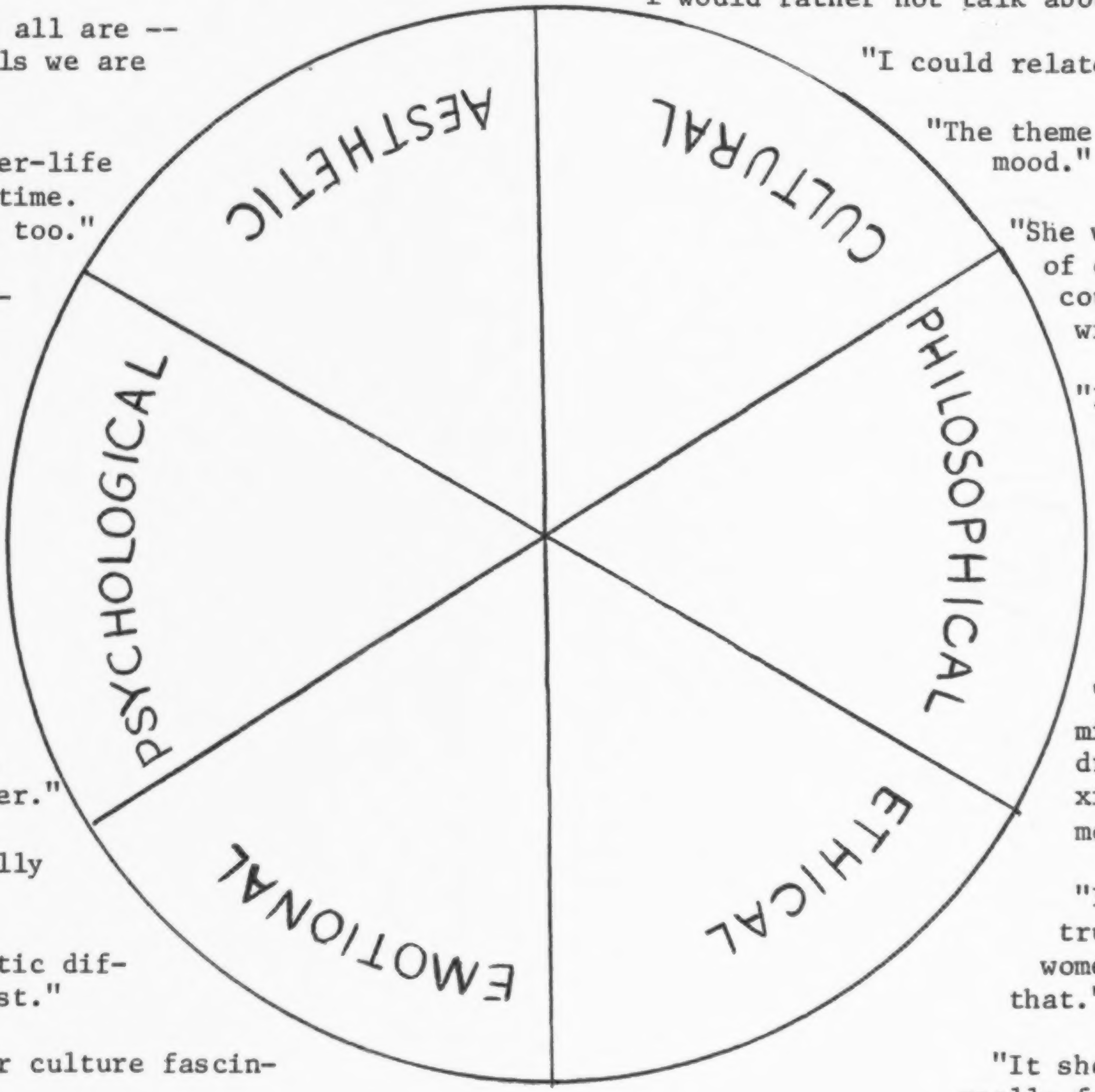
"It kind of proved to me something I needed an answer for. The world isn't perfect, but each of us can make a part of it better."

"I never realized before how really 'Greek' our own culture is."

"It impressed me with the drastic differences between East and West."

"The Russian people and their culture fascinated me."

"It made me aware of another great civilization."



"The play affected me in a very personal way. So many instances 'hit home' that I would rather not talk about it."

"I could relate to it."

"The theme suited my mood."

"She was the kind of character I could identify with."

"It came at a time when I needed a little humor in my life."

"It was true to life."

"It opens your mind to the inner drives and anxieties of modern man."

"It rang so true -- so many women are like that."

"It showed how really funny you look to others when you're narrow-minded."

"I was impressed with the way this work showed the relationship between world conditions, the thought of the times and the style of writing."

STUDENT RESPONSES to a student-directed discussion of James Baldwin's play, BLUES FOR MISTER CHARLIE.

"I'm exhausted - I have a splitting headache!"

"I understand her (black student) situation like I never did before. We talked about it all during lunch."

"I'm more confused than ever. Give me time to absorb it."

"Funny - it made me decide to write about my experiences when I was dating a Negro fellow. I'm writing a short story."

"I'm reading two other books by Baldwin. I can't put either one down!"

"I'm still trying to decide who was being honest and who wasn't."

"I want to get my parents to read this, then discuss it with them."

"I'm making a film right now. I know it's going to influence my point of view when I get to the editing."

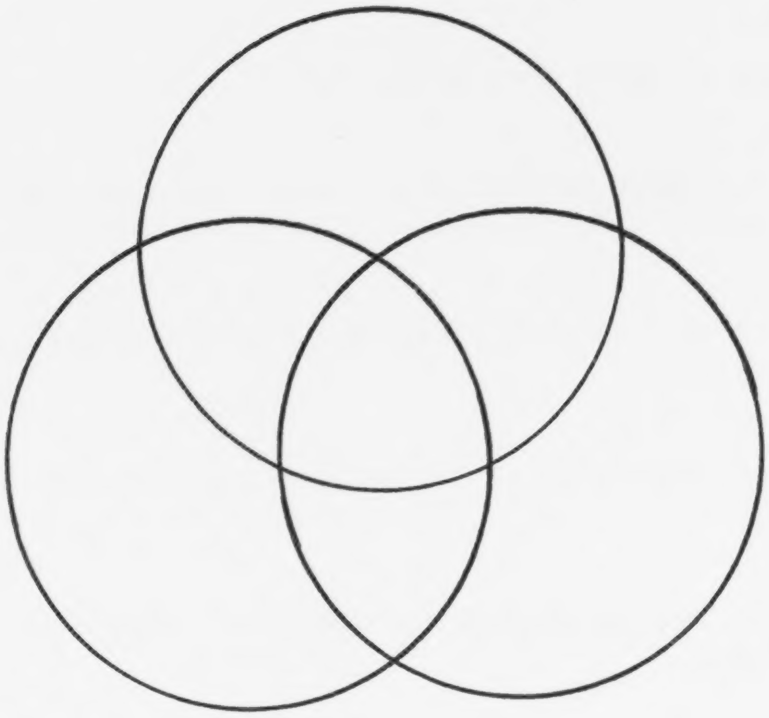
"I wrote a poem..."

And the TEACHER replied, "Amen!"

The *ENGLISH EXPERIENCE*

then, is

a meaningful event



a young person

a teacher

a reaction to words

or through words

a deepening of insight,

TWO PERSONS who better understand

what it is to be *HUMAN*.

--*UP THE DOWN SPIRAL, 1968*

AN INSIGHT INTO THE WRITING PROCESS

Sister Ruthmary Powers, H.M.
St. Albert the Great School
North Royalton, Ohio

Catherine McKeever
Central Catholic High School
Canton, Ohio

To a junior high student, open, questioning and seeking a place for himself in the adolescent-adult world, the question "What is man?" unlocks a floodgate of language responses.

View of Man:
He respects himself
He respects some other people
When difference comes along
Either color, race or creed
He has two choices
Love or hate
There is no maybe
Just love or hate
What will his choice be?
What will happen the next time
This problem comes up
What will happen....

Margaret Schaefer, Grade 7

Men are ungrateful,
They are sometimes hateful,
Some don't care
About the polluted air,
They waste their money
On useless little things.

Men are wasteful.
They destroy nature,
They say they're making progress
And they ruin things.
They kill each other,
And they have wars,
All they want is to say
I'm better than you.

Fred Klein, Grade 7

don't turn back for there's no hope
I've tried already but didn't succeed.

Maybe I'll try again with a little more
confidence.

I'm trying to understand
man and his world.

Now he's being crushed
by various things like
crime, war and hatred.

maybe in a (little) while my
trying will give me more
success in understanding
man and his world.

Deborah Schumann, Grade 7

Man is like a seed he doesn't
know what will become of him
he might be eaten or might start
to grow better ideas.

Man is like an owl smart and
wise but has a brain of a bird.

Man is like an airplane flying
to one place but is high-jacked
to another place.

Robert Broestl, Grade 7

Man is the creation of God. He has a free will and an intellect. He should not be pushed around and pulled around by the nose. He should make his own decisions whether they be right or wrong. He should try always to make right decisions. He should love his brothers as much as he does himself. He does things he often shouldn't have, and is usually repentant for it.

Michael Nekoloff, Grade 8

I think that man has made his goal. He has accomplished many of his tasks. We have learned to use our brains that God has given us for the bettering and the welfare of man. But still we have not learned to live with one another in peace and harmony. If we could learn this the world would be safe. And then man will not have to be afraid to express our ideas.

Robert Schmidt, Grade 8

I think that in most cases men are passive, that is, they are acted upon. I think this so because men are not treated as individuals. Take for instance men working in a factory. Their boss issues the orders and they respond by doing the same thing day in and day out. The boss does not look upon his employees as men or individuals but just as, in a sense, machines which do the work he wants done. This is not how it should be. All men, regardless of color, nationality, etc., should be given an equal opportunity and should be looked upon as an individual belonging to the same human family as us all.

Douglas Philipps

"The Tumble weed"

A seed fell to the ground
   And there it began to grow
It's life would be very long
   And also very slow.

The plant fought against weather
   But one day he gave up all hope
A strong wind came and blew him away
   Down a big huge slope.

It just kept rolling and rolling
   Down into a plain
Hoping somehow he would die
   By rolling into some flame.

But the wind stopped blowing
   And the plant stopped dead still
It started a new life
   It's roots grew into a side of a hill.

The plant started all over
   Which many men could do
If they only had the will power
   To make a new me and you.

Gail Klepchak, Grade 8

"Man a flame"

The wick is lighted
At every man's birth.
The flame grows
in love and warmth.

The years of wax
go dripping by;
Some flames burn on
and then some die.

Some candles are only half-way burned
Others almost done.
Throughout man's life each one tries
And many things are won.

When will all the flames be extinguished?
When will all men die?
That is not for us to tell
Only God knows the answer why.

Carole Simonetti, Grade 8

"Man"

Man is something not to
   be torn down, laughed at or praised.
He's neither great nor lowly
   But rather simple in mind, body
and soul.
   Man's simplicity is his
greatness and sometime his downfall.
   His inadequacy to be of
something he isn't makes him
rather unique.
   His thoughts are somewhat
intriguing but they never seem
to get anywhere.
   Even though ages have gone by man
does not seem to have changed nor
   will he ever.

Loraine Niemira, Grade 8

What sparks written responses such as these from junior high students? The above quotes were reactions to a series of records, poems and prose selections that were listened to or read and discussed by the seventh and eighth grade English classes at St. Albert the Great School. The initial engagement came through the record Everyday People by Sly and the Family Stone. After listening to the record the students were asked to discuss the singers view of men and whether it was positive or negative.

"He's saying men can't accept one another."

"Men can't get along because they are of different races or religions or some have money, others don't."

"Rich and poor can't get along."

"Black and white can't get along."

"It's a negative viewpoint. Men can't accept one another."

"I disagree, because he said we have to learn to get along."

"I think it's positive--at the end he says he loves everyday people."

Thus goes the discussion. More records listened to, more poems read, more viewpoints explored. Soon the students were bringing in records. Several had planned out record collages for the class and then directed the discussion, adding some of their own questions.

Excerpts from a Diary of Anne Frank were read. The class debated her view of man. Was it positive or negative. What would yours have been? After discussion and interaction the class was asked to respond by stating their views of man--in prose, poetry or picture form. The previous writings were selections taken from the entire group.

One line from the poem by Loraine Niemira has struck me as a possible reason for our past inability to have students experience language as a living dynamic process.

"His inadequacy to be of something he isn't makes him rather unique." Because man is unique, so also is his language. Perhaps our language teaching has often been "inadequate" because it has asked of student and teacher alike to be something they weren't. Many language teachers today find their curriculum so filled with "musts" that they have little time to experiment with and enjoy language.

The problems we face in language teaching today are heightened because there has always been such a body of content, valuable and necessary, that had to be taught. Today we find students are simply not interested and, for the most part, are slow to be cajoled into learning what has always been. Even with the "new grammar" and "linguistics" the junior high teacher finds the students resistive and often uncooperative. Does the problem lie in us or in the student?

Today all education is in flux. There is real revolution on all fronts whether or not individual educators (and some educational systems) are aware of it. We have not reached the point where our junior high students picket and boycott. They are more subtle than that. They are telling us in their own topsy-turvy way to change. If they carried placards they might say, "Make English Meaningful to US!" In other words, very often, the lesson may interest the individual teacher--but through the initial motivation the student immediately realizes it's not "his scene" and turns off. This well may be the crux of the problem. For as Erich Fromm says, "The art of seeing is about the most important act one can perform in one's life." The teacher must see individual needs (not just differences) in his students before he can help his classes to "see". This means also that the teacher does not see once, and from this initial vision ride smoothly on the crest of the educational revolution to success. On the contrary, to see once is to challenge oneself to the openness and willingness to see again in an ever-deepening (and painful but enriching) way. To see once is only partial vision, as dangerous as a "little knowledge" and, therefore, educationally unsound. To open oneself up to seeing is to begin a process of reeducation for yourself, and, in turn, an education meaningful to the student. For as John Dixon states in his book, Growth Through English,

> As people we exist and assert ourselves in response to our world (our family, neighborhood, teachers...). The sense of our own reality is bound up with our sense of theirs, and both intimately depend on an awareness built through language. For, of all the representational systems, language is the best fitted to make a running commentary on experience, to 'look at life with all vulnerability, honesty and preparation we can command.' In an English classroom as we envisage it, pupils and teachers combine to keep alert to all that is challenging, new, uncertain and even painful in experience. Refusing to

> accept the comfortable stereotypes, stock responses, and perfunctory arguments that deaden our sensitivity to people and situations, they work together to keep language alive and in so doing to enrich and diversify personal growth.[1]

From Dixon's description we can see that the language class can no longer be solely delegated to parsing sentences or reciting verb forms. It must be what it has never been before--a working lab where the ingredients of language and experience are combined with, by, and in the student. Language is no longer separated into three distinct parts: language, literature, and composition; rather it must be on integral experience.

The "stuff" of the English program then must be language. The unifying factor in language, literature, and composition is that all three employ language to convey the meaning. Whether writing a composition or reading literature, the student integrates his previous understanding of language with his current manipulation (composition) or growing appreciation (literature) of it. Therefore, to base curriculum on material, content or skill acquisition alone is to ignore a basic area of concentration: language development in the child.

One method which provides a way of working through the language process is an extension of the Alan Purves' elements in the literary process to the area of language development.[2] These five elements (Purves has four; we have simply made explicit the synthesizing process) build upon each other although within each step, some form of all the other elements can be found.

The first element, *Engagement*, involves the interest of the individual. This step is crucial and very often never provided for. This differs from "motivation" in that engagement "depends on the individual's present frame of reference, which can be broadened by an increased number of meaningful experiences."[3]

Perception, the second element is objective. The student is asked to examine the parts of an experience and their inter-relation.

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[1] John Dixon, Growth Through English, Reading, England: The National Association for the Teaching of English, 1967, pp. 12-13.

[2] Alan C. Purves, "An Examination of the Varieties of Criticism," College Composition and Communication (XVII May, 1966), pp. 94-99.

[3] Project Insight, Up the Down Spiral With English, Cleveland: 1968, p. 13

Interpretation challenges the student to place the experience against a larger background. Interpretation is the process of finding relationships and dealing with deeper meanings to be found in experiences.

Evaluation deals with making a judgment about the value of what has been experienced. This can be subjective or objective, depending on the criteria used in questioning.

The last element, *Personal Integration,* synthesizes the experience of language and is the end-product of the harmonious development of all other elements within the learning process.

These five elements in the "Language Process" are used throughout the following examples.

I. LANGUAGE UNIT - JUNIOR HIGH

ENGAGEMENT "What is language?" This question draws a great deal of comment from the class. List the details of the responses on the board.

PERCEPTION Through the ensuing discussion most of the concepts stated on the previous page should be brought up when the class is asked to define language. They will and should disagree on one set definition. Use of the dictionary has its part in this lesson, but not until the class has exhausted all its own resources.

INTERPRETATION Activities:

1. Student-to-student interviews on what is language.

2. Dictionary work on etymology of words--composing a class dictionary by compiling words that interest or intrigue the class.

3. Alice in Wonderland: Through the Looking Glass: Several sections appropriate for word study, e.g. "Jabberwocky", and the sequence with the White Knight.

4. Class could compose their own code--written symbols to which they attribute a meaning.

5. Role play--language conveying the correct meaning. Scenes when language can be misunderstood. (the area of cliches, idiomatic sayings and slang.)

6. Students write a one minute speech trying to get across a certain point and then compare an extemporaneous speech on the same topic.

EVALUATION Have students write their own definition of language after working through some of these activities.

PERSONAL INTEGRATION

Continual application of the ideas contained in this unit will be used, applied and articulated more clearly throughout the remainder of the school year.

LANGUAGE CONCEPTS

Since an understanding of the nature of language is essential to working with language as the unifying factor of English, early in the junior (7th grade) high year the teacher should plan to spend some time exploring the language concepts stated on the next page.

This unit can be adapted to any level where the students have not yet been made aware of these important and vital aspects of language.

Many textbooks and Project English Groups (Minnesota, in particular) have been detailed lesson plans for this topic. Ideas have been gleaned from many sources.

Focus: Language, a definition

1. Language changes.

2. Words are symbols.

3. Language is a human activity.

4. Language has an underlying structure.

5. Language communicates something. It may not always communicate what we desire.

6. The basis of language is oral.

7. Writing is a symbolic representation of spoken symbols and is, therefore, a symbol of a symbol.

8. Written language differs from spoken language in that it:

   a) does not require that an audience be present;
   b) is more permanent than speech;
   c) denies the speaker the use of gestures, facial expression and vocal inflection and must, therefore, be more complete;
   d) usually gives the speaker more time to plan his communications;
   e) is more organized than spoken language;
   f) uses sign (punctuation) to indicate the pauses and the changes of tone and rate which are found in speech.

II. "TO BUILD A FIRE" (JACK LONDON) - JUNIOR HIGH

ENGAGEMENT	Have you ever been cold? What is it like to be cold? Discussion that ensues draws out description of cold, sense response to coldness; How did it feel? What did you do?, etc. Class relates experience, sad and happy, about times when they have been cold.
PERCEPTION	Have you ever been in cold, fifty degrees below zero? How cold do you think that is? Read: "To Build a Fire."
INTERPRETATION	Questions on the Board: 1. What are some signs of coldness? 2. What events led up to the ending? 3. Man vs. Nature. Could man have won?
EVALUATION	Discuss the three questions above to bring out: Why did the man die? Have pupils act out responses by role playing some scene from story. What would they have done? How would they react to this situation? Have them rewrite for role playing a scene from story.
PERSONAL INTEGRATION	Individual level: React to story in writing, put into journal.

LANGUAGE CONCEPTS

1. Words convey meanings.
2. Words express and describe feelings.

LITERATURE CONCEPTS

Focus: Content and Structure

1. Stories can set a certain mood or tone.
2. Conflict: Natural settings can reflect the inner state of man, e.g., apathetic man, frigid climate.

COMPOSITION CONCEPTS

Focus: Selection of Detail

1. The word choice of author determines the emotional response of the reader.
2. Accurate, concrete details are necessary to understand a situation.
3. Response to literature can be made by discussing a story or reacting to it in writing by relating one's own experiences in an imaginative form.

III. *VIEWPOINTS - JUNIOR HIGH*

ENGAGEMENT	Divide the class into groups of four to six people per group. Pass to each group an art print which is a portrait. Discuss as a group for several minutes what they may already know about artist and why portraits are painted.
PERCEPTION	Pass to each group a set of questions which they are to discuss in relation to their portrait. They are to consider:

ARTIST:	What can you learn about the artist from the picture? Does the artist's interpretation of the subject in the picture make you like or dislike him? What is the artist trying to say about the subject? Through the subject?
SUBJECT:	What can you learn about the subject from the picture?
PORTRAIT:	Note the details that the artist has included. Of course most of the details will be visual (relating to the eye). Are any other senses appealed to by the artist?

INTERPRETATION	From the group discussion choose one person to report to the entire class on how the group reacted to the picture. Draw from the group some values they found from looking at and discussing the art print. List these on the board.

PERSONAL INTEGRATION

With another portrait have the students use the standards set by the class to inspect another picture. Have them take note of specific concrete details added by the artist which enhances the picture. Either orally or in writing have the pupils try to articulate a word picture as specific as the artist's painting.

RELATED ACTIVITIES

1. Compare art prints to photographs:
    a) what is the difference?
    b) do they both have the same effect?
    c) when is the art print more effective?
    d) when is the photograph more effective?
2. Discuss times and places where one would be better used than another.
3. Divide into groups again. This time allow group to choose one (art print or a photograph) or the other. Together as a group have the students write a collective composition noting details and viewpoints in the pictures.

4. Have students bring to class a picture they have found--art print or photograph. Look over the picture and talk about it. Students can then write an individual composition either describing the details in the picture or make an imaginative accounting of what is happening, has happened or will happen in the picture.
5. Compare poem or story or recording to one of the pictures. Note how each art form uses some sense more than another. Discuss how each is suited to the medium the artist used.
6. Write a story to explain what has happened in a picture like "Breezing Up" by Winslow Homer.

LANGUAGE CONCEPTS

Focus: Oral Communications

1. Language is primarily oral.
2. Oral communication develops through purposeful thinking and discussion.
3. Words are symbols.
4. Some symbols have more than one referent.
5. Symbols convey meaning only when arranged in certain patterns.

COMPOSITION CONCEPTS

Focus: Individualization

1. Speech is oral composition.
2. Details must be selected and determined when something is being explained to a group.
3. Many opinions, all valid, may be expressed in discussion.
4. Each artist speaks from his own viewpoint.

LITERATURE CONCEPTS

1. The author is a word artist who paints pictures through words.
2. Sense images make all art more interesting.

IV. *WRITING AN "I AM" POEM - NINTH GRADE*

ENGAGEMENT

Play Simon and Garfunkel's "I Am A Rock" from Sounds of Silence album.

PERCEPTION

Ask questions to lead students to understand techniques, tone, meaning of "I Am A Rock" metaphor.

Do not mention words poetry, metaphor, figure of speech at this point. Allow students to experience the poem, the figure of speech.

What are the qualities of a rock?

What would be the personality and behavior of someone who thought of himself as a rock?

Is the singer really a rock?

What does he mean when he compares himself to a rock?

What is the central meaning of the song?

Which details bring out that meaning?

Did you ever use language this way? When? How?

Did you ever think of yourself as being like something or someone else?

Do you think you are a rock?

What do you think you are?

INTERPRETATION

Think about yourself.

What are you really like?

How do you see yourself? How do others see you?

In your notebook or journal begin a line "I Am A ____________________." Fill in the blank with the first thing you think of.

Try to do five or more comparisons in the next ten minutes.

For the first few minutes of class for the next couple of weeks, try filling in "I Am A____________________", as many times as you can.

Every few days, students who want to will read their favorite ones to the class.

ADDITIONAL ASSIGNMENTS AND ACTIVITIES

Look through books of poetry in this room and in the library. Find examples of author's using language in this way, for example, "I Am A Clown", "I Am Not Prince Hamlet."

Bring other records to class which use comparisons to describe people.

When the students have fifty or more comparisons, instruct them to read over their "I Ams" and decide which comparisons describe their real selves.

Cross out the ones which do not seem to fit anymore, or the comparisons which seem dull and not too original.

What are some of the qualities of the interesting and valid comparisons?

Arrange the "I Ams" into a free form poem.

Use the models you have found from poetry books and records.

EVALUATION

What did the writing of the "I Ams" make you do? Think more clearly about yourself? About language?
How would you evaluate your poem? The poems of the other students?
Is the work true?
Do all the parts fit together in a pleasing whole?
How does the form of the poem create and support the meanings of your work?

PERSONAL INTEGRATION

How can the "I Am" poem help you in your daily life?

I AM ALONE

I am somewhere in the springtime
A single seagull skimming in an empty sky,
    Alone.
I am somewhere in the summer,
A tiny island in the sea.
    Alone.
I am the last autumn leaf to fall from
The tree,
    Alone.
I am the first snowflake to fall from
A leaden sky,
    Alone.
I am the solitary wolf of the Frozen North.

I am a sampling in the forest who
Knows that it will not always be alone.

Someday I will be a strong, upright tree, among trees.

But, now, a morning star,
I am alone.

Sue Held - Grade Nine

I am
A Bum,
Roaming Madison Avenue
Looking at things
I can't buy.
Like a nomad,
I am content to wander,
To search for the world
And its meaning;
Like a poor man's minstrel,
I am happiest with
The natural,
The simple,
The real and the unhidden.
My feelings, I find,
Are a slow burning fuse
With bothersome consistency,
Like a timepiece.

Mark Saxen - Grade Nine

In My Life I Show What I Am

I am
a holy roller
with a bad back
not being able to do
what I think
is
right.

like a small hat
I don't
seem to
fit.

a blank sign
in a picket demonstration
I don't know
what to
say

a ladder
always
up to something
and bad luck to anyone who
walks under
me.

Mike White, Grade 9

Though
I am a door trying to get unstuck
or
An Arrow pointing two ways
I sometimes feel that,
I am a traffic light--not
always paid attention to.
A composition crammed with
corrections.
And a punching bag.
There are times when
I am a kneesock with a hole in it,
Or a fireman who missed the pole.
And often, a book in the lost and found
That is unfound, unfound, unfound . . .
But, deep inside
I am a gift that arrives a week early
and says, "Do not open before Christmas."
A book with the middle chapter missing.
And a sliding closet door.
Despite all this, I will say,
I am the wire spiral on a notebook going
Round and round, but managing to keep
things together.

Sally Miller, Grade 9

I am a college, full of colors,
full of new ideas.
I am a scrapbook, full of old memories
no looking ahead.
I am a lion without a roar
I don't talk much.
Like the penny in your loafer,
I'm not too useful.
Like an ant wishing I were a lion,
My cause seems hopeless.

I am a combination that very
few people know.
Like a speck of dust in an empty world,
I'm sometimes lonesome.

Kathy Zwick

I am a girl's purse
I hold all
kinds of
secrets.
The way I can get you
into things,
I think that
I am a skeleton key.

Like a bicycle without brakes,
once I get started
I'm hard to stop.

A castle without a moat
is easy prey
for an enemy attack.
(I'm hurt easily.)

Not all that insecure
my defense is--
I am a radio
I might
give
you STATIC

Mary Engleberg
Grade 9

V. *ADAPTATION OF "I AM" POEM TO SENIOR HIGH*

A. *ADAPTATION OF "I AM" POEM TO TENTH GRADE*

LANGUAGE CONCEPTS

Emphasize sound devices in poetry.

COMPOSITION CONCEPTS

Listen to more examples of professional poetic expressions.

LITERATURE CONCEPTS

Emphasize classification: Blank and free verse forms and
differences between prose and poetry forms.

B. *ADAPTATION OF "I AM" POEM TO ELEVENTH AND TWELFTH GRADE*

LANGUAGE CONCEPTS

Emphasize differences of style and tone in various poetic expressions.

Discuss author's attitude towards his work.

LITERATURE CONCEPTS

Emphasize literary devices of allusion, paradox, irony.

Discuss lack of evident structure in modern poetry.

Discuss form of modern poetry.

Stress how symbols and figurative language convey mood.

An additional activity, which could be adapted to any level, would involve asking the students to get a written prose description of themselves from either or both of their parents. Before seeing the completed parent-description, the student might be instructed to write prose descriptions of themselves, first from the point of view of a classmate, and then from their own point of view. The "I AM" poem, the parent description, and the two prose descriptions could be collected in the student's writing portfolio.

LANGUAGE CONCEPTS

Focus: Semantics

1. The word is a symbol.
2. Language is a vehicle of thought.
3. Subsets of words range from denotative to highly connotative meanings.
4. The meaning of a word is more fully understood in context.
5. Effectiveness of communication is dependent upon precision in use of words.
6. Comparison enriches language.
7. Metaphor is multi-dimensional.

COMPOSITION CONCEPTS

Focus: Individualization

1. Communication, oral and written, involves clear thinking.
2. Writing involves accurate observation.
3. The meaning to be communicated is the central intention.
4. Individual details emphasize the central intention.
5. Accurate, concrete description is necessary for clear communication.
6. The writer selects details; he does not use all his details in his finished product.

LITERATURE CONCEPTS

Focus: Literary Devices

1. Figurative language is the use of words out of their literal meaning to create a specific image in the mind of the reader.
2. A metaphor is a figure of speech involving an implied comparison of two unlike things.
3. A simile is a figure of speech involving a comparison of two unlike things by the use of the words like or as.

VI. WRITING THE REPORT, THE ANALYSIS, AND THE EVALUATION - NINTH GRADE

NOTE: This unit is based on "Lessons In the Writing Process," by Wallace A. Douglas, published by The Curriculum Center in English, Northwestern University. For a description of the writing process and a full explanation of the three forms of writing, the Report, the Analysis, and the Evaluation, plus detailed lesson plans, the teacher is directed to buy copies of the lessons from the Curriculum Center In English, Northwestern University, 1809 Chicago Avenue, Evanston, Illinois.

ENGAGEMENT

Show a short movie, such as "An Occurrence at Owl Creek Bridge," or an interesting documentary.

PERCEPTION

Discuss the content of the movie, then ask students how they could describe what they saw. Demonstrate the three types of writing that could be compared, depending on the function or attitude of the speaker.

Distribute models of a report, an analysis, and an evaluation of the same event or movie. Ask students to find their own models in newspapers and magazines.

INTERPRETATION

Instruct students to write a Report, an Analysis or an Evaluation of the movie they have seen. Direct them to label each sentence in their papers so that they are sure that what they have written falls into the category they have chosen.

EVALUATION

In editorial groups, direct the students to decide on the best reports, the best analyses, and the best evaluations. Help them to review the distinctions among the types of writing. The students themselves should be able to see that understanding the three functions helps to define and fashion the types of writing the student is asked to do.

PERSONAL INTEGRATION

When the three categories of writing have been established, the students will be able to see the properties of the Report, the Analysis, and the Evaluation in any work they are asked to read or compose. They will be able to distinguish among the three types, and understand that the role and function of the speaker determines the type of writing. The choice of the type of writing depends on the purpose of the work and the audience to which it is directed.

COMPOSITION CONCEPTS

Focus: The Constructs of the Report, the Analysis and the Evaluation

1. An analysis of the speaker's attitude can establish the categories of the Report, the Analysis and the Evaluation.
    a. In the Report, the author deals with factual material, and tries to recreate a picture of the object, event, or situation for his audience.
    b. In the Analysis, the author looks beyond the basic material of the report to examine intangible things like cause, effect, possible reasons "why", etc., but still refrains from evaluating his material.
    c. In the Evaluation, the author adds his own evaluative comments about his subject, suggesting whether it is good or bad, whether it should or should not take place, etc.
2. Understanding the three functions of the writer - as a Reporter, as an Analyst, as an Evaluator -- can help to define and fashion the type of writing the student is asked to do.
    a. Reporter is interested in facts, not opinions, not judgments; the truth of his statements can be checked in some way; he can report the opinions of others.
    b. Analyst reveals his opinion of the subject matter, tries to analyze the subject for the audience, tries to give objective insights, and tries to get his audience to understand what something is, why it is, or how it works.
    c. Evaluator observes, reports, and analyzes; he passes judgment on what he reports and analyzes; he says what is good and bad, he acts as a judge, and his opinions are the major element of his communication.

VII. THE WAY WE SPEAK AND WRITE DEPENDS ON OUR AUDIENCE - NINTH OR TENTH GRADE

ENGAGEMENT

Have students report their own conversations as an example of how differently they themselves report the same experiences to different audiences. Example: describe a date to a friend of the same sex, a friend of the opposite sex, and to a parent. Be certain the examples come from the students' real experiences.

PERCEPTION

Lead the students to discover that most speaking and writing has some person, group of persons, or sorts of persons as its potential audience.

INTERPRETATION

Ask the students to work in pairs and write two one-minute conversations about the same subject first with one type of audience in mind, and then with another type of audience in mind. Interpret the results.

Ask the students to find examples of speeches or reports on the same subject directed to two different audiences. Example: a report on what to look for in a used car as presented in Motor Trends and as presented in Good Housekeeping; a report on the Harvard-Yale game as described in Sports Illustrated and in Vogue, (who wore what to the game.)

EVALUATION

Ask the students to decide which conversation was more "true" or which report was more "true."
Evaluate the relative "truth" of each article.
Lead students to see that one is not necessarily more true than the other.

PERSONAL INTEGRATION

How can language be a tool which helps people think effectively and relate to society more effectively? Consider the manner of the oral presentations as well as the written work of professionals.

LANGUAGE CONCEPTS

Focus: Understanding of Language

1. Language is among the most ingenious of man's inventions.
2. Language is a measure of man's creativity.
3. Language is the medium of the art of composition.

COMPOSITION CONCEPTS

Focus: Manipulation of Language

1. Most writing has some person, group of persons, or sorts of persons as its potential audience.
2. The writer should work with his audience in mind and adapt his materials and his treatment to them.
3. Audience will often determine the tone, style, development, details, and conclusions of a spoken or written composition.

LITERATURE CONCEPTS

Focus: Appreciation of Language

1. The analysis of the language of a given work of literature is a key to the understanding of the meaning of the work as a whole.
2. The ability to judge literature depends on the appreciation of language used for a specific purpose.

VIII. A MOMENT IN CHILDHOOD - ELEVENTH GRADE

ENGAGEMENT

.. Ask students to think of a specific incident in their early childhood, an incident which is hard to forget.
.. After all students have an incident in mind, keep asking specific questions to help them picture the details. For example, ask:
.. How old are you? What are you wearing? What color is it? Where are you located? At your home? Is it the same home you live in now? What season of the year is it? What do you smell? Step by step lead the students to think of concrete details in connection with the incident they have in mind.

PERCEPTION

.. Keep helping the students discover an adequate store of general ideas and specific details.
.. Instruct them to make a list of significant details which could be used to develop a story of about 700 - 1,000 words.
.. Assign the story after the students have enough details. Use models of professional writers to help students get started.
.. Concentrate on creating interesting beginnings.
.. Write the first draft quickly, then look down the first page until you find an arresting line. Cut out all that goes before it, and you have a beginning. Or, put that first good line first.
.. Beware of using generalizations for opening sentences. Not all openings are surprising, either. Some are quite matter of fact.
.. Analyze many professional openings, and classify the types of openings that authors use.
.. Urge students to make use of fresh and imaginative talk. The students could ask their parents if they remember something memorable they once said.
.. Help students discover truth and honesty in their writing by judging whether what they write speaks to reader and rings true.

INTERPRETATION

.. Why was the incident you chose hard to forget?
.. What makes incidents memorable?
.. Do authors write about universally important events or about incidents which are personally significant?

EVALUATION

.. Study the types of things professional writers write about.
.. How many write about their childhood?
.. Study some of the more popular accounts of an author's boyhood, or about boyhood, in general. For example, point out David Copperfield, Catcher in the Rye, Death in the Family, Look Homeward Angel. What makes them real? How would you describe the author's voice?

.. Recall T.V. presentation of Truman Capote's A Christmas Memory. Try to get a film of the program. What makes the small events of Capote's boyhood significant? Is there any value for you in remembering childhood events?

LANGUAGE AND COMPOSITION CONCEPTS

Focus: Finding Something to Say and Establishing a Voice

1. The act of invention helps the writer find something to say.

2. Writing is good depending on how accurately and memorably it speaks to the reader.

3. An author must find his own authentic voice, one that rings true to him.

4. The best writing makes use, with condensation and selection, of playful, impassioned, imaginative talk. (Adapted from Sidney Cox, quoted in Writing To Be Read, ed. Ken Macrorie, Hayden Book Company, New York, 1968, p. 24).

5. Individualization Concepts -- see composition concepts following "I Am" poem unit.

IX. PRODUCING THE DESIRED EFFECT IN THE READER[1] - TWELFTH GRADE

ENGAGEMENT

Ask students to remember situations - past and present - when their writing produced a desired behavior.

Get as many examples as possible; for example, "I wrote a letter to a girl asking her to a dance; "I wrote for a refund on a faculty scuba diving equipment:" "I wrote for extra buttons for my coat and got them - at no extra charge;" "I wrote to the editor of the school newspaper asking for a change in dress regulations," etc. It is important that the situation be examples from the students' experiences, not the teacher's.

PERCEPTION

Let the class invent its own assignment, and vote on one assignment for the entire class.

The "right" assignment is the one that the members of the class agree on and can take seriously.

Every member of the class will judge all the papers. First the class agrees on an assignment; a problem, a desired behavior, an agreed-on set of facts that all the writers must stick to.

After all the papers are completed, ditto the papers so that all students get copies and are able to judge their effectiveness.

Use class time to discuss differences of judgment.

The teacher is no longer the sole judge of the written work.

If the writing produces the desired effect, it is good.

Let the class think up various assignments.

Send a batch of letters to local newspapers; see which ones get published, etc.

Perhaps the person or persons to whom the writing is directed could be asked to actually reveal their responses to a number of papers. For example, the school principal might reveal why he was convinced he should change the rule about no side burns for boys after he read a particular paper.

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[1] This lesson is adapted from the article by Peter Elbow, "A Method for Teaching Writing," which appeared in College English, Vol. 30, No. 2, November, 1968.

INTERPRETATION

It is possible that a class of poorly trained students might decide that it needs a week or two for the study of grammar, usage, punctuation. The students will finally see it is worth their time, and will learn more in two weeks after they are convinced that poor punctuation impedes communication, than if the entire semester had been devoted to it.

Students might want to investigate models of writing that they know have produced a desired effect and see how the writer goes about his task. These samples could be from professional and non-professional writers. The students will soon discover, for themselves, that writing must be true, that is, it must incorporate good reasoning (valid inferences and adequate documentation) and good ideas, and writing must have a pleasing and appropriate style and form.

Some examples of writing problems:

"How to get an A on a history essay." All will write an assigned essay and then ask a history teacher to come to class to explain the grades. This will point out not only the general criteria for a good history essay, but also it will demonstrate the necessity for writing for a particular audience, that is, that specific history teacher.

EVALUATION

On the basis of class discussions, let the students have a say in the grading of papers, if grades are to be given.

Judge the paper according to the response it got: did it produce the desired effect in the reader?

LANGUAGE CONCEPTS

Focus: Semantics and Phonology

1. Accuracy of communication involves choosing words that best express the precise shade of meaning intended.

2. Effectiveness of communication is dependent upon precision in the use of language.

3. The precise use of language requires of the writer an accurate use of facts, correct inference and judgment, and the ability to grasp abstractions.

4. Spelling, punctuation and grammar errors impede effective communication.

5. Suprasegmental phonemes (stress, pitch, juncture) can be associated with punctuation skills.

6. An examination of sound patterns points to a number of phonological rules for spelling.

7. The spelling of some words can be mastered only by practice, because phonemes and graphemes do not coincide.

8. Language is a vehicle for clear thinking in the deductive reasoning process.

COMPOSITION CONCEPTS

Focus: Criteria for Effective Writing

1. Students have within themselves the ability to use language; they also have standards for good writing. The teacher must unlock and let loose not only their word-hoard, but also their innate criteria for effective writing.

2. The criteria for truth is met if writing incorporates good reasoning (supported by valid inference and adequate documentation) and good ideas.

3. The great complexity of English sentences is created through expansion.

4. One of the marks of effective style is variety in texture.

5. The form and style of a composition must be in harmony with its purpose.

LITERATURE CONCEPTS

Focus: Tone and Mood

1. Use of symbols and figurative language conveys mood.

2. All the parts of the whole work of literature (articles, speeches, letters) must fit together in a pleasing whole.

3. To a great extent, purpose and audience determine literary form.

X. THE PARTY - TWELFTH GRADE

ENGAGEMENT

Ask the students if they like parties.
What kind of parties do they like best?
What are some types of parties?
What types of parties are common now that did not exist fifty years ago? (The student might want to discuss high school drinking parties, pot parties, LSD happenings, etc.)
Read the third chapter of The Great Gatsby, F. Scott Fitzgerald's description of a Jay Gatsby party.

PERCEPTION

What kind of a party is this?
Why is it a good description?
What does it tell about the people? The age? The society?
What kind of language does Fitzgerald use?
How do metaphor and allusion contribute to the tone and mood of the description?
Is this a report, an analysis, or an evaluation?
What qualities of each are present?
Does the account sound real, true? Why?
How does the author use his material?
Is his language fresh and original?
How does the author establish his voice?

INTERPRETATION

Help the students remember a party scene or a dance.
What are the people doing?
Who are the people? Are they the same types of people from the same social class?
How do the people act?
Can you select a few people who stand out? Why?
Do they act like everybody else? Why would you want to describe this or that person?
What is the purpose of describing the party at all?
Why did Fitzgerald describe the party? The people?
What is the mood of his party? What is the mood of the party you have in mind?

Help the students begin writing a description of a party.
Decide whether the description is to be a report, analysis or an evaluation.
Decide on the mood and tone of the composition.
Write a few opening sentences on the board.
Ask students to find other descriptions of parties to see how authors begin their descriptions.
List various possibilities of ways to begin.
Make a list of significant details which could be used.
Begin the writing in class. Urge students to write as many drafts as they think are necessary.

EVALUATION

Ask the students to analyze each other's beginning sentences.
How does the author establish his voice?
What is the tone and mood of the opening sentences?
Analyze the details. Are they significant?
Are the details accurate, surprising?
What sense impressions are conveyed?
Did the author make use of allusions and other figures of speech?
Is the tone and style of the whole composition consistent with the beginning?

Do all the details and figures of speech work together to create a unified word picture?

PERSONAL INTEGRATION

Do you think you will ever experience a Jay Gatsby type party? Would you want to? Would you like to host one?

ADDITIONAL ACTIVITIES

Find or draw pictures of a Jay Gatsby party or of the party you described.
Make a "party collage."
Read The Great Gatsby.

LANGUAGE AND COMPOSITION CONCEPTS

Focus: Diction and Style

1. Style and tone are created by diction and syntax.
2. Composition is eventually a process of choosing possibilities.
3. Style is determined by the author's attitude towards his work and his use of language; it is based on the controlled choice of possibilities.
4. Use of specific, human details gives to the work artistic truth and beauty.

LITERATURE CONCEPTS

Focus: Tone and Mood

1. Symbols and figurative language convey mood.
2. A work can be evaluated by judging it against other works of the same type.
3. Artistic beauty involves an honest interpretation of life.
4. To insure harmony, all parts of the composition must work together.
5. The morality of a work depends on the author's attitude and point of view.

XI. LESSONS ADAPTABLE FOR ALL LEVELS

The following are short descriptions of activities involving an integration of language, composition, and literature. The critical processes of engagement, perception, interpretation, evaluation and personal integration are not outlined, but the activities involve all of the processes. The lessons can be adapted for all levels.

ORAL INTERPRETATIONS OF POETRY

Distribute copies of a contemporary poem to groups of five or six students.
Direct students to perform a choral recitation of the poem and tape record their interpretations.
In order to record the poem, the group will have to analyze the content, form, speaker or speakers of the poem, the language, figures of speech, etc.
Allow the groups to interpret the poem any way they see fit. Usually the students do not realize they are performing a rather formal analysis of the poem.
When each group is finished recording for the first time, play back the tape, to the small group.
Direct students to make their own revisions and record the poem again.
When all groups have recorded a second time, play back each recording and let the class decide which group taped the best interpretation.

FILMING A NOVEL

After students have learned the language of the film or film grammar, direct groups to pick out scenes from a novel the class has read, and decide how they would film the scene.
If home movie cameras or closed circuit television is available, film the production.
Let the class decide whose film or dramatic production is the best and why.

THE STYLE IS THE MAN

Select a few students to prepare readings and oral interpretations of love scenes from various novels: Example: The Sun Also Rises, Franny and Zooey, Pamela, Tom Jones, Sons and Lovers, Another Country, Rabbit Run, Return of the Native, Pride and Prejudice. These may be taped if desired.

Elect students to lead a discussion on the differences in styles. Focus on the appreciation of the way various authors use language.
The students will probably decide that the literary period in which the novel was written has a lot to do with its style, and that novels can be classified according to their literary periods.
Direct the students to read other passages of the works, and then to parody one or more literary styles.
Ask the students to decide on the acting style which would be in harmony with the style of the written work. For example, a heroic style would be consistent with Return of the Native, a comic style with Tom Jones.

*A Program For Culturally Different,
Under-Achieving, Low I. Q., Seventh
Grade Students*

GAMES FOR THOSE WHO?

Robert Egleston
East Cleveland Public Schools

I believe that *Up the Down Spiral With English* presents a unified approach to English instruction that is adaptable to all children. This unit presents such an approach to English conceived for the modern black American. Teachers must first understand this student and his relationship to the academic world. Let us consider the following illustration.

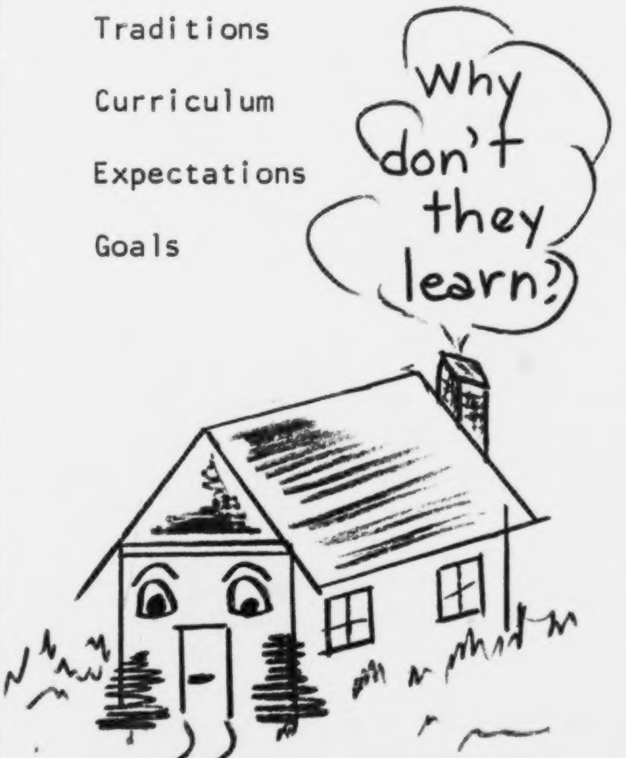
SCHOOL

Traditions

Curriculum

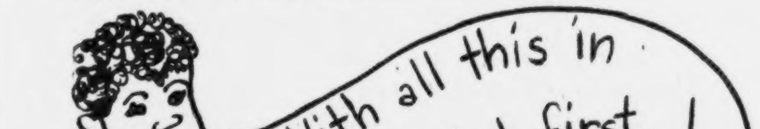
Expectations

Goals


Why don't they learn?

STUDENT

Spoken language foreign to middle class
Black Power, black is beautiful concepts
Few successful experiences
Disregard for respect or authority
Low I. Q. by middle class standards
Little opportunity to show responsibility
Low achievement and school failure
Welfare and A.D.C. - a way of life
Prejudiced against since birth
Stealing and lying accepted
Getting caught not important
Years of frustration and hate


MY CREDO SO TEACH ME!
With all this in my head first, I can't be your normal student!

The illustration on the preceding page gives some insight into this child - understanding him is 90% of teaching him. Academically, the student has a low I. Q. and a low achievement level. Of special importance in English are the following: written language is almost non existent and reading is a foreign language. His only means of communication, the spoken word, is considered sub-standard. Finally, he has a total indifference to learning.

Let us remember that well-worn and overworked educational truism, "You meet the child where he is and take him as far as you can." He has not achieved well since the first grade; now he finds himself in higher academic surroundings. Gone is the one room, one teacher concept. He is now one of many competing for attention from many teachers while he is moving from room to room throughout the school day. Perhaps he is also one of many competing for attention at home and moving often from house to house for a variety of reasons. The pupil's feeling of insecurity has been perpetuated and enlarged within the educational system.

No one has told him why he is in school, why he should learn or even what he should learn. Many people have told him, "You will be able to get a 'good job' with an education," not realizing that he has no concept of working or of what a "good job" would be or that a job is important.

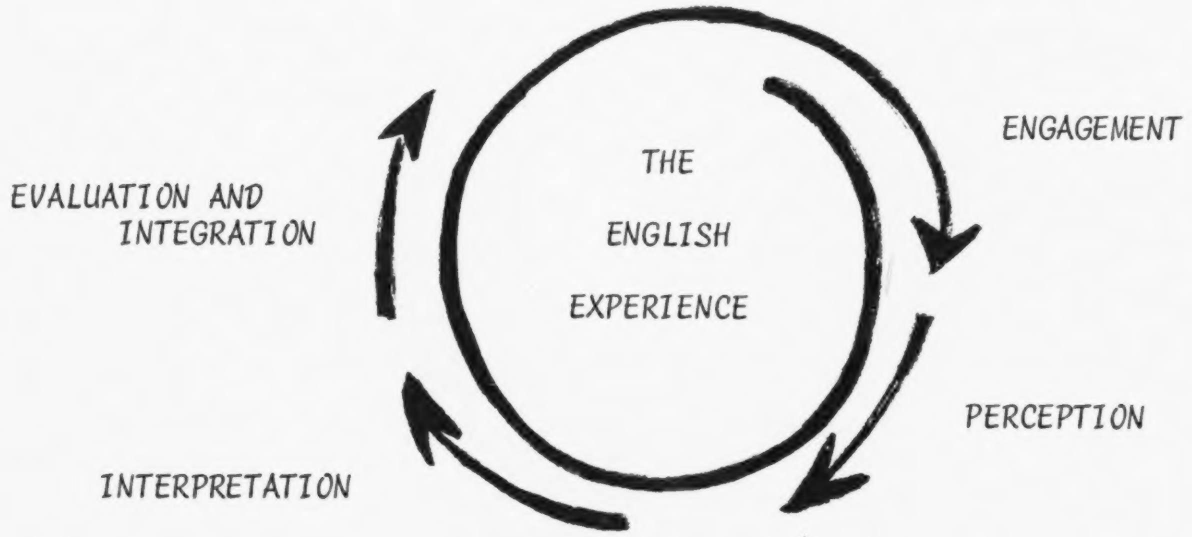
Now let us consider the problem, sub-standard language. The teacher must learn this "sub-standard" language to communicate with the student. In the process of "learning" the teacher will find that it is verb-less and ending-less and that sentence structure differs from middle class acceptable English. Some typical examples are:

Dat dude he got fine vines.
    (That boy has nice clothes.)
She messin wit me.
    (She is picking on me.)
Where she at?
    (Where is she?)
He bese good at fruggin.
    (He is a good dancer.)
I gots me some fine new shades.
    (I have some new glasses.)

To some of us this is a foreign tongue, but to the child it is his normal speech. Therefore, it is important that the teacher understand what is said and also be able to converse in this "language," just as he would if he were teaching English to a Frenchman or a German. He must have respect for the person and his language.

Another area of concern is the student's indifference to education as a whole and to his own progress in learning. And why? Because education to him in the past seven years has meant failure, frustration, and goals set by others that are meaningless to him. If junior high school years are to be any success his teachers must counteract this attitude in him building in a degree of immediate success, showing the student concrete results and the value of these results. Learning English cannot be just another "thing" that he has to do without apparent value and usefulness.

This program is my attempt to deal with the culturally different, under-achieving, low I. Q., seventh grade student. The total program evolved over a long period of time and after much experimentation in various methods with different children. The ideal length of class "period" was found to be eighty minutes, thus allowing four "mods" of twenty minutes each. Project Insight established the five operations of learning as: engagement, perception, interpretation, evaluation and integration. These operations are continuous upon a spiral which at any point could be shown in cross section as follows:



The spiral that I am concerned with is the "English Experience" as presented in *Up the Down Spiral With English*.

> "The *English Experience*, then, is
>
> a young person a teacher a meaningful event
>
> a reaction to words or through words
>
> a deepening of insight
>
> ....*TWO PERSONS* who understand what it IS to be human."

OBJECTIVES OF THE ENGLISH EXPERIENCE

The philosophy that is imperative for the teacher of the culturally different, under-achieving, low I. Q. student involves immediate and continual student success.

LANGUAGE: To impress upon the student that formal English is a *necessary second language* with its proper place along side his own.

A. Speaking so that *others can understand his ideas and feelings* does not require the knowledge of *grammatical* terms.

B. Speaking so that others can understand *does* require use of standard sentence patterns and vocabulary.

COMPOSITION: To guide the student to better writing as a means of expression for his own individual needs.

A. Writing effectively, *within the scope* of his own *individual needs*, does not require extensive academic knowledge.

B. Common sense and his *need for being understood* are his guidelines for effective writing.

LITERATURE: To instill in the student the idea that reading is communication and that literature is an expression of someone's thoughts and ideas.

A. Literature should be read realizing that *everyone has a right to express* his ideas as long as such expression does not interfere with the rights of others.

B. Students should attempt to place themselves in the story by determining how they would react if they were a given character.

C. Literature experiences should always be *meaningful to the student.*

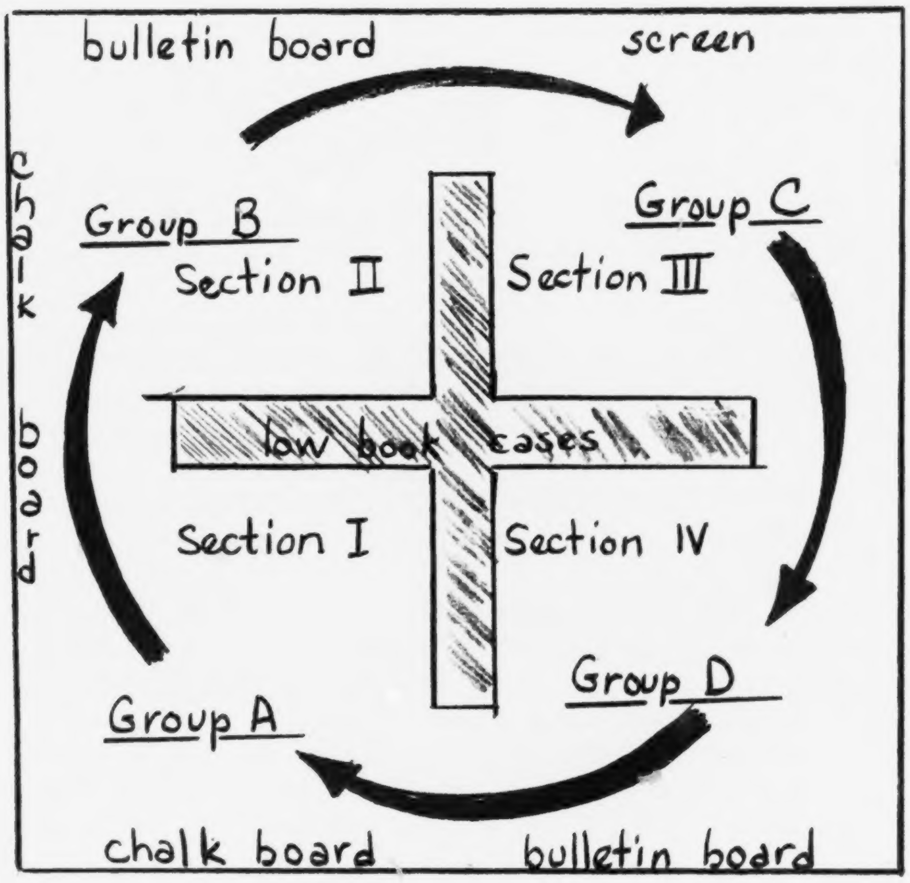
COMMUNICATION: To obtain and maintain a rapport between students and between student and teacher that will enhance the entire learning experience.

A. Understanding others and being understood is a basic need of living that will assure and increase the success of the student.

B. This class may be the only place the student can express his ideas.

THE METHOD EMPLOYED

Because of today's large classes it is necessary to devise a plan that will give the teacher a more equitable number of students to work with at one time. I divide the class into four groups, taking into account the student's ability to achieve, to lead, and to interact. I then divide the room into four sections for designated activities. Section I is where I work along with the group. Section II is follow-up activities related to the material covered in Section I. Section III is devoted to reading development using S.R.A. Reading Laboratories, Controlled Reading Machines, and Phonics worksheets. Section IV is devoted to listening skills. Tapes of stories and special material for listening activities are made by the teacher with related follow-up activities. These are played on a tape recorder and listened to through the use of headsets. There is very little correlation between Sections III and IV and the material being covered in Sections I and II with the teacher's instruction. Sections III and IV are designed to be skill builders that also give the student interesting educational experiences while freeing the teacher for instruction with one group of the class. Perhaps the diagram on the following page will make this clear.



A UNIT OF WORK

The story to be used is "An Occurrence at Owl Creek Bridge," written in the Educational Development Laboratory Manual for controlled readers. As much time as needed would be used to present background material to all groups simultaneously. Such things as: spies, spies in the Civil War, methods of handling spies, conditions surrounding the North and South during the Civil War and geographical background. A free discussion among students, and between student and teacher should be encouraged. It is equally important that through teacher direction all students participate. For many students this will be one of the few classes they can participate in comfortably. Lest someone say, "Why 'waste' time with all that background," remember the type of student involved and the lack of previously acquired background. Also, in the discussion of this background, free discussion without the pressure of right and wrong answers occurs.

After the establishment of background material, the class divides into its groups and proceeds with assignments. In Section I, I would read the story aloud, each student having a copy to follow.

The second step would be the development of vocabulary using a linguistic approach. For example, this sentence appears in the story, "He sprang to his feet, rushed up the sloping bank, and plunged into the forest." I would put this sentence on the board and ask for synonyms for particular words in the sentence. As they were given by the students they would be written below the word in the sentence,

Ex. He sprang to his feet,	rushed up the	sloping bank, and	plunged ....
jumped	ran	slanting	fell
leaped	hurried	tilting	jumped
	charged		dived

The number of words to be introduced with this story would depend upon the student group. All words, however, would be introduced in context, never alone and without purpose.

The third step would be a re-reading of the story by the students, followed by a discussion of the story. The discussion would be student-centered, with the student reacting to the characters in the story. Some lead questions could be:

How would you have felt if you were: the sergeant? the captain? the privates? Peyton Farquhar?

How did Peyton Farquhar feel and how do we know?

It must be kept in mind that in this type of question there is no right or wrong answer, thus eliminating the element of failure. Further discussion questions can be developed along these lines:

Were they right in hanging Peyton Farquhar?
What decision would you have made if you were the captain?

It is to be noted at this point in plan that the previous work and discussion would probably take several days, thus no time schedule for a unit of work is possible. Also remember that you work with each group in Section I for only twenty minutes a day.

The fourth step for Section I involves "games for those who." After the discussion of the story has been fully developed in each group to the point of student and teacher satisfaction, bring the story closer to their realm of experience. Develop the idea of making the story into a televison play or a movie. Have the group decide what famous stars they would cast in the various roles and why. Bring the story even closer to them by asking who of their group they would cast in the various roles and why. Limited use of role-play techniques can be applied with some stories.

This particular story also lends itself very well to composition. The group could be asked to develop a paragraph or two that would *lead up to the beginning of this story*. The possibilities can be pointed out with such questions as:

How was Peyton Farquhar captured?
What was he doing when he was discovered?
How did he become a spy?
What did he do when he was caught?

Ideas are presented by the students and are recorded on the chalkboard. The students then select the best ideas and place them in order. With the teacher's direction, sentences are then written for each idea. The students will be able to verbalize their ideas much better than write them. However, they must be encouraged to write. By using the group method each student will have a sense of accomplishment when the paragraph is finished. The teacher should guard against taking too much time with the details of writing and should stress the value of sharing ideas by writing.

Follow-up activities or more "games for those who" are continued in Section II. They must be kept relevant to the student's abilities and they must also be evaluated daily when the student returns to Section I.

One follow-up activity for Section II is "picture cards." These cards are made by the teacher taking pictures relevant to the student's experiences from newspapers and magazines and mounting them on construction paper. The student selects a picture and writes his impression of it. With some students a word will be an accomplishment, with others a phrase and some students will be capable of a sentence. Acceptance of what the student is capable of doing is all that can be asked in the beginning. Hopefully you can have all students progress from their beginning level, but with some this will be negligible.

Another type of follow-up activity is to make word lists, also mounted. The student selects one of these and he writes synonyms or antonyms for the words. Since dictionaries are used with this activity, the correctt use of a dictionary must first be taught. Remember that you cannot take for granted that any previously taught skills will be remembered by this student. In connection with this type of activity, progression to crossword puzzles can be made. However, this takes time to develop with the students. At first, simple crosswords that are teacher-made are the most effective. I do not wish to sound repetitious, but keep in mind you will have some students who are unable to do this successfully. Be certain of each individual student's capabilities. Success with the slow-achieving student is accomplished by knowing how far you can go with him.

Other activities can be developed along these lines. Short descriptive paragraphs, also mounted, that the student reads written about his impression of the action that occurred, can be introduced as the year progresses. Pictures that the student colors can be used also, after which the student writes his reason for using certain colors.

Follow-up activities are not to be done and then forgotten. The next time the group returns to Section I their work is discussed. You will find that orally, the students can do much better, and of course this is an area that needs improvement too.

If some of these sound overly simple, please keep in mind the type of student and his I. Q. range, and the over-all philosophy -- that of achievement rather than failure. I have mentioned only a few follow-ups or games for those who. The object of this section is to show that games for those who is an area of unlimited possibility. There is one principle that should be remembered in the construction of games. These students have a very short attention span and a quickly reached point of frustration. Make it quick and uncomplicated. Once it is done, don't forget it -- discuss it -- praise it -- and grade it.

This material does not require great amounts of money. Too often teachers say they need more equipment, materials and supplies if they are to work with this type of student. This is not the case. It does require teacher work and ingenuity. Over a period of time the supply of material grows, since mounted material can be used again.

Finally, no work should leave the room. Each student has a file folder where all of his current work is kept. This assures the student's work will be in class the next day. What about homework? Forget it! All work is done in class under teacher supervision.

A Seventh Grade Program
for
Average Students

UNITY UNEXPLAINED
(An Excerpt)

Sister Marie Nativitate, O.P.
Our Lady of Mt. Carmel
Wickliffe, Ohio

Awareness of my students and their environment led me to ask, "What kind of English do these boys and girls need?"

precise diction?
a scientific study of our language system?
impeccable usage?
perfection of mechanics in writing?
ability to write letters?

All admirable studies, but are they what *these seventh graders* need? Don't they need a broader approach? Maybe they need

to awaken a sense of wonder at life's experiences
to recognize the power of language in expressing these experiences
to learn to express their own experiences through effective language (oral and written)
to widen their horizons by experiencing life vicariously through literature (e.g., poetry and short story)

These latter objectives seemed more meaningful, so the plan on the following page evolved.

YEAR'S PLAN

To awaken a sense of wonder at life's experiences

To recognize the power of language in expressing these experiences

To learn to express personal experiences through effective language (oral and written)

To widen horizons by experiencing life vicariously through literature (poetry, short story, etc.)

---

introduction to word as symbol

appreciation of words as expressions of reality

observation of reality within students' frame of reference

use of symbols to express reality precisely

discovery of words precisely expressing reality in the writing of others

appreciation of poetry as a special use of words to express reality marvelously

awareness of imagery in poems

personal response to the use of words in poetry (imagery and rhythm)

attempt to capture reality by writing own poems

discovery of incongruity in human situation or reality

awareness that recognition of incongruity produces humor

study of some types of humor especially within the seventh grade world

evaluation of author's purpose of humor

exploration of the skill of analyzing (learn to write original definitions of words)

recognition of conflict in reality

expression of conflict in words

discovery of examples of conflict in one's own life

experience vicariously conflicts others have through TV, film

experience vicariously conflicts others have through short story

become acquainted with unforgettable characters

notice how words are used effectively to express experiences

write about one's own experiences

Now let's examine a particular section of the year. Sensitizing students to life and language experience seemed to me the focus of this year. In presenting poetry, my chief aim was enjoyment. So my objectives were the following:

to savor several poems by delighting in their imagery and rhythm - i.e., "Foul Shot," "April Rain Song," "Fog," "A Hillside Thaw," some Haiku

to discover how effective words make poems more enjoyable

to attempt to observe commonplace things with a poet's eye

to try to capture ordinary experiences in writing

to read, enjoy, and even perhaps memorize some appealing poems individually

to make a collection of favorite poems for each student as well as a class collection

Here are a few of the techniques I used. We had previously explored the word as symbol of reality and had begun to appreciate the power of words. With this background, I tried to engage students indirectly in a poetry "experience." The unit looked like this:

Read "fun" poems from *Reflections on the Gift of a Watermelon Pickle* such as "Reflections Dental," "Ancient History"

Involve students in the delights of rhythm and sound with "Cheers" and "Crossing" from the same anthology

Listen to recording of "Foul Shot," - enjoy form and suspense

Notice the use of verbs in a poem which captures experience exactly

Try to capture some ordinary experience exactly in writing

Share experiences with fellow students: tape record experiences so that other classes can enjoy them

Enjoy a poet's experience of rain in "April Rain Song"

Explore the imagery and rhythm of "April Rain Song"

Learn something about figures of speech in preparation for haiku

Present Haiku in conjunction with Japanese painting

By the time we had reached Haiku, I could sense that some students had savored as much poetry as their young appetites could endure. So at that point, I terminated the study of poetry. Perhaps this attitude is essential to presenting English as an experience. Material has to be based on student needs. If the student can see it as relevant to him, learning can occur. Otherwise, much *instruction* will elicit little learning.

An Eighth Program
Highlighting Dialect

COMMUNITY OF LANGUAGE

Sister Mary Julie Anne, S.N.D.
Our Lady of Mt. Carmel-East
Cleveland, Ohio

INTRODUCTION

The eighth grade plan which follows on these pages is an attempt to show, as far as is possible on the printed page, how a program can be designed to unify the study of literature, language, and composition. The study of *DIALECT* as a community of language was selected as the core theme. Through this study, which stresses *language* in relation to the *people* who speak it, we find eighth graders becoming quite sensitive to human communication. By observing how speakers speak and how writers write the students are able to recognize basic patterns and structures. Hopefully, such observation will contribute to the students' ability to judge the validity and effectiveness of the use of language. Through the literary experiences of the year the students will increase their ability to find relationships between the world of reality and the symbolic world of language, gradually developing their own linguistic, imaginative, and intellectual powers. Also, by thoughtful study of the selections read and through discussion with one another there occurs a deepening of their sense of values and a strengthening of their grasp of truth.

The study of *DIALECT* has been divided into two phases:

1. SPECIFIC SPEECH COMMUNITIES

Included in this study are peer groups; family and neighborhood; other speech communities with specialized vocabularies, e.g. science, sports, sailing, flying, war, etc. This phase can be seen worked out on the following pages in which the interplay of language, literature, and composition can more easily be seen. However, only the teacher and the students working together can give form and life to any program. In the suggested outline that follows it will be seen that there is plenty of opportunity for creativity on the part of both teacher and student, for either in-depth enrichment study or remedial work.

2. REGIONAL DIALECTS

This phase of the program will concentrate on the major dialect areas of the United States. The characteristics of speech and sentence patterns will be found in selected literary works. During this phase either of two books, *The Yearling* or *Tom Sawyer* will be studied. This study will, of course, provide opportunities for the study of literary technique and offer the students excellent examples on which to base their own written attempts. Songs and poems containing regional dialects and vocabulary can also be found to provide completeness of experience.

Only through actual experimentation in the classroom and feedback from users can any program become really effective. The author of this project, therefore, would welcome readers' suggestions for enrichment and variation of what she conceives as a program-in-the-making.

OBJECTIVES	PROCEDURE
To become aware of the importance of oral and written language as a vehicle for human communication	Introduce the theme of the year's study by arousing interest in *DIALECT*, the study of the varieties of ways people use to speak the same language. --Ask pupils to identify items called by names used elsewhere in the U. S. --Administer pre-test (pupils indicate whether sentences represent the right or wrong way of speaking). (See Appendix A of this unit for sample.)
To realize that language is a system of arbitrary symbols both oral and written	--Show film *"Alphabet Conspiracy"* (Bell Telephone Co.) (Origin of language and word as symbol -- language as a means of communication).
To realize that composition is the process of focusing on, organizing and developing one's thoughts and feelings into effective, meaningful language	Develop the idea of language as communication. --Write brief messages, e.g. writing postcards. Group and class discussion about what to say and how to sav it to various types of people written to. --Review capitalization and punctuation rules that apply.
To choose language appropriate to the situation	Explore teen-age vocabulary to lead to differences in language used in informal and formal speech, also to difference in method: spoken language/written language. --Discuss types of speech(colloquial, slang, teen-age jargon). Where and when are these types acceptable?
To recognize the work of experienced writers as models of style and technique	--Read literary selection *"Flying Feet"* (AAA). Discuss effectiveness of teen-age dialogue. Rewrite some of the dialogue using your own vocabulary. After class discussion decide if the story was improved.
To become aware of the use of dialect as a literary technique	Other stories which could be used to illustrate teen-age vocabulary:
To be aware of insights and values in human experience as reflected in literature	--*"Watch Out, Ducks!"* by Chas. Cloger (AAA)* --*"Foreigner!"* by Skulda Baner (AAA) Theme: what is different about folks, really, except the sound of a tongue? --*"Letter from Washington"* by Helen Miller (RR)
	*AAA - *All Around America*, Scott Foresman, 1966 RR - *Reading Roundup: Book 2*, D. C. Heath, 1955
To relate a work of literature to the non-literary universe	If the students feel that the above stories are not representative of typical teen-age vocabulary, have them rewrite the dialogue. This will develop an appreciation for the difficulties involved in reproducing a given dialect.

OBJECTIVES	PROCEDURE
	Clinch the concept of *DIALECT* in peer group. From a discussion of the meaning of *DIALECT* in peer group (special variety of language), lead to other varieties of language (*DIALECT*) in immediate environment: family, school, sports, hobbies, etc.
To see the relationship of the meaning of the word to its social context	Discuss words pecular to occupational communities. Use questions like the following to stimulate thinking: --Who are your favorite singers? Why? --Which team is your choice for the World Series? Why? --What did you find particularly interesting about the latest space flight? Be sure to note changes in vocabulary as topics change to emphasize how we naturally adjust our language to topics and situations. ASSIGNMENT: Have a talk with your mom and dad (grandparents, too) on *family* expressions. How did these develop? Does the family use special names for meals or food? Are there special expressions for celebrations or holidays? If so, when and how did these begin? (Stress is now on *vocabulary*, not usage.) Lead a class or group discussion on the results of the above assignment. (At this point we make the bridge between dialect of immediate environment based on *vocabulary* to dialect based on *usage*.)
To make responsible judgments about the language pervading one's environment (Detailed lesson plan for this activity found in Appendix B of this unit)	Discuss Part II of Pre-Test (previously administered in class). The teacher has studied student responses to determine how the pupils are thinking regarding *correctness* of speech. --Probably the ungrammatical sentences were agreed upon as being WRONG. (Basis for distinction: *New Dimensions in English*, Ch. 29) --Although other sentences may have been marked *wrong*, honesty will lead the group to agree that these sentences *DO COMMUNICATE*. Rearrange the remaining sentences according to different catagories of speaking: e.g. DIALECT 1, DIALECT 2, DIALECT 3, DIALECT 4. (The term *DIALECT* is used simply to help students understand at a later date the concept of *social dialect*. Any term other than *level* would be useful; e.g. *variety*.

OBJECTIVES	PROCEDURE
To gain experience in carrying on research according to the scientific method	RESEARCH PROJECT: (Involves use of scientific method. Give students 1 or 2 weeks to be "language researchers.") Listen carefully to all kinds of speaking any place where speaking takes place. Collect sentences of all kinds and classify them (where, who, when) according to *DIALECT* categories previously established. Try to conclude the *basis* for each *DIALECT* and, if possible, test your hypothesis.
To accept the language differences of others (Detailed lesson plan for this activity is found in Appendix C of this unit.)	FOLLOW-UP TO RESEARCH PROJECT: Introduce this part of the project by showing a transparency in which can be seen both a yound lady and an "old hag." Have students tell which one they see. Conclusion: What we see depends on how we look at things. Relate this fact to language and conclude that we cannot make absolute judgments about the *right* or *wrong* way of speaking. Study the results of the research projects. Tabulate the findings under the four dialects established and try to generalize what type of language each dialect is; e.g. ordinary, bad, poor, banquet. Lead a discussion on when to use which dialect. --Usage can be considered language etiquette. --The language used should be appropriate to the speaker, occasion, audience, and purpose.
To express oneself correctly according to the rules of standard English	(In order that students know how to adjust their speaking to the occasion and the audience it seems appropriate at this time to study proper verb usage and agreement as well as proper pronoun usage in the three cases since this is where most errors occur.) Tape a conversation of the students when they are unaware and check whether it is standard English. Have students tape a conversation for similar use in class. Record some substandard usage and allow time on the tape for students to respond with the correct standard form.
To recognize the need for proper punctuation to convey the written message	Prepare a written conversation for use on tape or to be used orally. Change the dialogue in comic strips to the medium of written narrative. (transparencies)

OBJECTIVES	PROCEDURE
	Demonstrate the power of the verb by studying the following poems from *Poems to Remember*:
To take delight in expressing one's self creatively To look to poetry for models of style and technique	--*warty bliggens the toad*" by Don Marquis --"*Money*" by Richard Armour (Students can pick other topics to write about in a similar style.) --"*Ambition*" by Morris Bishop --"*Mother to Son*" by Langston Hughes (Use of substandard language to aid realism) --"*A Minor Bird*" by Robert Frost (Sadness - use of passive, voice, a less strong verb form) --"*Written in March*" by William Wordsworth (Use of progressive verb form for more action)
To develop one's ability to identify good writing, and to apply it to one's own writing.	Use the last two poems as the source for a more intense study of the verb as the most forceful of our words. Students can be directed to selections in their anthology which make good use of verbs in order to see the effects of the verb's forcefulness. The students should then be prepared to make their own selections from literature to show the power of the verb.
To acquire knowledge of basic sentence structure	Introduce basic sentence structures at this time so that the knowledge gained will be useful throughout the remainder of the school year.
	After a given sentence pattern is studied give the students opportunities to form sentences according to that pattern and to find sentences following that pattern in selected literary works. (When all the basic patterns have been studied, their efforts to find the patterns in literature will result in their finding a predominance of the active verb and heavy use of modifying phrases, especially prepositional, participial, and infinitive.)
To become more adept at expressing one's self accurately	Begin work on sentence expansion and carry it on periodically throughout the year.
	Give some opportunity for composition work after the preceding intense work on improvement in verb and pronoun usage and the study of sentence patterns.
	In a class discussion gather all the ideas that could be incorporated into a speech on *SAFETY* (or some other topic). Develop the composition concept of topic sentence followed by supporting details.

<table>
<tr><th>OBJECTIVES</th><th>PROCEDURE</th></tr>
<tr><td>To become aware of the fact that language changes according to the audience</td><td>ASSIGNMENT: Divide the class into 3 groups. Have each group prepare speeches according to the occasions described below.
<table>
<tr><th>SPEAKER</th><th>AUDIENCE</th><th>OCCASION</th><th>PURPOSE</th></tr>
<tr><td>Teen-ager</td><td>*peers</td><td>school club meeting</td><td>persuade</td></tr>
<tr><td></td><td>*known adults</td><td>PTU meeting</td><td>inform</td></tr>
<tr><td></td><td>*unknown audience</td><td>state safety group meeting</td><td>inform</td></tr>
</table>
Now have the students deliver their speeches to the rest of the class.</td></tr>
<tr><td>To develop one's ability to adjust language to the audience</td><td>Have the groups turn their speeches into written compositions and into letters addressed to the following:
--letter to friend describing your school's safety program
--letter to the editor of the local paper describing your school's safety program
--letter to the city or state safety director describing your school's safety program</td></tr>
<tr><td>To become aware of the obligation of the written word to supplement for the advantages of the spoken word</td><td>Have students arrive at the concept of the difference in vocabulary and usage between the <i>spoken</i> and <i>written</i> word through the use of the above procedure.
Help them also to discover the added responsibility of the written word to take care of what is conveyed by facial expression, gesture, and intonation in the spoken word.
(The preceding work should have impressed upon the students the different vocabulary and general tone of speech called for by the different speech communities - peer, adult, business. This knowledge can be used to lead into a more thorough study of specific speech communities. Literary selections from the anthologies available for students' use should be employed and the main areas of stress should be vocabulary building and opportunities for composition work.)</td></tr>
<tr><td>To become aware of the language of the specific speech communities</td><td>Arouse student interest in and awareness of the specific speech communities through the following assignment as outlined on the next page.</td></tr>
</table>

OBJECTIVES	PROCEDURE
	ASSIGNMENT: Write the meaning for each of the following restated in "ordinary" language. Get help from others in trying to establish what each sentence means.
	--"Draw one, stretch two, and burn one," called the waitress. --"I changed up on a full count pitch," Sandy Koufax said. --"Let's firm up and finalize our plans," said the executive. --"I perceive in your frustration a neurotic sublimation," replied the psychiatrist. --"See how the mainsail sets," the captain said. --"Let's ride the hounds this morning," said the hunter. --"Let's bug the potatoes," the farmer said. --"He's an under-achiever," the teacher said. --"You'll get your dummy by 1:00 p.m.," said the editor. --"I think I'll sack out," said the soldier.
	Get across the idea, after discussing the results of the students' work, that the above sentences *ARE* ordinary language for the people saying them.
To become aware of the knowledge that reading can give of the real world	Move into study of anthology stories which have been grouped according to speech communities if there is more than one representing the same topic.
	BASKETBALL
To discover the importance of the meaning of words in their context	*"Sailor's Shoes"* by Jay Worthington (AAA) --Find and explain all the basketball terms used. --Notice how the author's use of symbol (shoes) ties the story together.
To find joy in acting out what is read	*"The Hero"* by Margaret Jackson (RR) --Study the language of "cheers." --Discuss hometown sports and what they do for the community. --Dramatize a scene. --Pantomime the coach during the game.
To appreciate the "compactness" of poetry	*"Foul Shot"* by Edwin Hoey (RGWP) --Note how one-word verb lines build up tension.
	Film Study: *HARLEM GLOBETROTTERS* --Stresses teamwork, responsibility, sportsmanship, race.

OBJECTIVES	PROCEDURE
	ROLLER SKATING
To see how a story or an article follows an outline	"*Skates for a Date*" by Margaret Richard (RR) --Note how the story lends itself for outlining.
	BUSINESS
	"*Pigs is Pigs*" by Ellis Butler (AAA) --Point out the author's use of humorous exaggeration. --Note words that show relationship to the name of some place.
	FOOTBALL
	"*Forward Pass*" by Violet Wood (RR) --Discuss important qualities Knute Rockne sought in players. --Try writing a composition on some aspect of team spirit.
	Film Study: *JIM THORPE, ALL AMERICAN*
To become familiar with the use of the metaphor	"*Under the Goal Posts*" by Arthur Guiterman (RR) --Discuss use of the metaphor. --Try choral reading in 3 groups and 3 individuals reading aloud.
	HORSE RACING
To see how informal dialogue adds to realism in a literary work	"*The Cutter Race*" by Stephen Meader (RR) --Note how informal language adds realism and local color - e.g. "Let's git the colt out o'this an' give him a chance to rest."
	AIR -- FLYING
To relate one's insights and reflections to the world of reality	"*The Christmas Bogey*" by Pat Frank (AAA) --Discuss conflict between personal desires and the submergence of self in time of national need. --Respond to the story by writing about a similar real or imaginary experience.
To become familiar with methods of building suspense	"*The Long Night*" by Lowell Blanton (AAA) --Notice the author's skill in creating and maintaining suspense. --Note his use of contradictory words, such as controlled chaos and quiet bedlam. --Add some of your own contradictory words, like "Mighty Midget" poor little rich girl friendly enemies benevolent despot

OBJECTIVES	PROCEDURE
To relate the word as symbol to the reality it attempts to symbolize	*"High Flight"* by John McGee, Jr. (RR) --Note use of compound hyphenated adjective
	"Space-Lane Cadet" by Wm. Hallstead (AAA & RR) --Discuss the point: is this science fiction plausible? --Make a dictionary of space travel words from the story. --Study the word *sphere*-plus combining forms.
To grow in ability to express one's self creatively	*"Post Early for Space"* by Peter Henniker-Heaton (RR) --Discuss the unusual hardships and perils of first settlers anywhere. --Try writing a composition on what perils settlers on Mars might meet. --Study the word *farers*-plus combining forms.
	"The Day After We Land on Mars" by Robert Richardson (A --Practice notetaking with facts about Mars and about space travel to Mars. --Discuss: how logical is man's desire to go to Mars as stated here?
To develop a continuing ability to judge works of art independently, logically, and responsibly	*"Jules Verne, Mr. Imagination"* by George Kent (AAA) --Discuss the significance of the names Verne selected for his inventions. --Compare Jules Verne the man with Jules Verne the writer.
	"Now a Satellite" by Louis Ginsberg (AAA) --Note the theme: the wide gulf that lies between man's material and spiritual achievements. --Respond in composition form to these science fiction readings: story, poem, critique.
	SAILING
To use literature as a reflection of life	*"Disaster Island"* by Robb White (RR) --Note conversation between the brothers - typical and true to life? --Recall a situation in your own life in which you had to depend on your own self to meet the emergency. --Study plane language and sailing terms. --Use a model boat to demonstrate different parts.
To recognize literary techniques	*"A Wet Sheet and a Flowing Sea"* by Allan Cunningham (RR) --Note the use of metaphor. --What is the meaning of *heritage* in this poem?

OBJECTIVES	PROCEDURE
To become acquainted with methods of reporting news	"*The Test of the Flying Enterprise*" by Lewis Theiss (AAA) --Find evidence of journalism in this story which is written in the style of a news article. --(The news article should be studied here.)
To improve the ability to define by using generic and specific words	"*Kon-Tiki*" by Thor Hayerdahl (AAA) --Would you have gone sailing with Mr. Hayerdahl on this expedition? --Become acquainted with various kinds of marine life. --Try writing a composition on "Why I Went/Did Not Go on the Kon-Tiki."
	"*Nathaniel Bowditch, Master Navigator*" by Katherine Seymour (AAA) --(This play was written for a radio broadcast of 30 minutes.) --Show how narration and dialogue make clear in a short time the who, what, and how. --Put on the play for a history or math class.
To become familiar with methods that authors use to increase realism	"*The Man Without a Country*" by E. E. Hale (AAA & RR) --Discuss what makes this fictional tale seem so real. --Try a composition on the patriotism theme.
	Film Study: *LORD JIM; MAN WITHOUT A COUNTRY* --Compare story and film.
	"*Sea Fever*" by John Masefield (RR) --Feel the rhythm and music of the poem. --What does "sea fever" mean to you?
	WAR
To draw from literary experiences the inspiration to formulate one's own philosophy of life	"*P.T. 109*" by Bruce Lee (AAA) --What evidence of leadership do you find in Kennedy? --Cite actions that show that Kennedy felt responsible for his men. --Select military and war terms and continue work on defining according to generic and specific words.
To become more aware of reading as a stimulus for expression of one's thoughts and feelings	"*The Ordeal of Chaplain Kapaun*" by Roy Dowe (AAA) --What was life like for the prisoners of war? --What was the "ordeal" of Chaplain Kapaun? --Give an oral report on medals and decorations that are awarded because of heroism during time of war.
	Find examples from your own reading of powerful personalities. Read these in class. --How does the author bring out the "powerfulness" of the personality -- through words? situations?

OBJECTIVES	PROCEDURE
To relate literary works to the non-literary universe	*"Captain Colin P. Kelly, Jr."* by Robert Nathan (AAA) --Do you consider Colin Kelly as brave? --How may our deaths be as brave, even if we are not in a war?
To share with others one's insight into the human experience	*"I Hate War"* by F. D. Roosevelt (AAA) *"Prayer of a Soldier in France"* by Joyce Kilmer (AAA) *"In Flanders Field"* by John McCrae (AAA) --Note these three different ways of responding and reacting to the reality of war. --How does each bring out the horror of war? --Write your own response to thoughts on war in a poem, story, speech, etc.
	Film Study: *P.T. 109; THE GUNS OF NAVARONE; I AIM AT THE STARS; FAIL SAFE; SHENANDOAH*
	BASEBALL
	"Gil's Decision" by James P. Sweeney (AAA) --Discuss whether or not Gil was a good sport? --How did he reveal his true character? --Find examples in this story of vivid descriptive writing.
To recognize the work of experienced writers as models of style and technique	Newspaper Study: *SPORTS ARTICLES* --Find examples of plain and vivid sports writing in the newspaper. --Write a sports article for one of the games your school has played.
To recognize basic patterns and structures in English language	*"Bill Feller's Boy"* by Jack Sher (AAA) --Discuss what preparations and sacrifices Bill Feller made so that his son could achieve his dream? --Do you think it is right for a father to do this? --Is it good or bad to make heroes out of sports figures? --Study the effectiveness of adverbial clauses as used in this story.
To refine one's taste in cultural experiences	Film Study: *THE KID FROM CLEVELAND* --Note theme: Lesson in fair play; boy is set on road to becoming a decent, useful citizen. *JACKIE ROBINSON STORY* --Emphasizes racial discrimination in organized baseball.
To develop a continuing ability to judge works of art independently	*"Surprise at Home Plate"* by Wm. Gustus (AAA) --Discuss the following questions: Do you think Barney was being rewarded for his kind deed? Is the story plausible? Is kindness usually repaid?

OBJECTIVES	PROCEDURE
	"*Shago*" by James Pooler (RR) --Discuss: sometimes the loss of one sense is compensated by a gain in another. Do you think this was true of Shago? --Find examples of figurative language - e.g. "he had feathers for feet." --Read some of the descriptive sentences aloud to discover the singing quality of this story. --Listen for the pleasant, easy rhythm in the sentences.
To relate one's personal writing to the style and technique of experienced writers.	--Try to employ figurative language in a composition describing some action or event.
To share one's insights and responses to the human experience	"*Sportsmanship*" by Wm. M. Thackeray (RR) --Define the term *gentleman*. --Find the line that makes the same point as the fable *THE HARE AND THE TORTOISE*. --Relate this poem's ideas to previous stories read.

STUDENT TEXTS

AAA	--	*All Around America,* Scott, Foresman, 1966
RR	--	*Reading Roundup - Book 2,* D. C. Heath, 1955
RGWP	--	*Reflections on a Gift of Watermelon Pickle,* Scholastic Book Services, 1967
	--	*Poems to Remember,* Macmillan Company, 1967

APPENDIX A

PRETEST

A. Part I - Dialect

1. What does the word *dialect* mean to you?
2. If you were a clerk in a store what would you give a customer if you were asked for any one of the following:
   a. a poke
   b. a bag of goobers
   c. some flapjack flour
   d. a pound of smear case
   e. a dozen crullers
   f. a gunny sack
3. What would be your reaction if someone told you
   a. you were as *common as dirt?*
   b. you were *all a trouble?*
   c. he'd be happy *to carry* you to town?
4. Do you see any point in the above questions? Why or why not?

B. Part II - Usage

Read each sentence carefully. Mark the blank before the sentence as follows:
R - if you think this is the *RIGHT* way of speaking.
W - if you think this is the *WRONG* way of speaking.
D - if you *CANNOT DECIDE* whether this is right or wrong.
On the line below each sentence give a reason for your answer.

____1. The weather notwithstanding, he pursued his plan to go fishing.
____2. They invited Mary and myself.
____3. He wouldn't of done it, if he watched hisself.
____4. I ain't got no pencil.
____5. I a pencil have do not.
____6. We girls are happy to help you.
____7. I want for you to do it.
____8. He his desk the books into put.
____9. I have never seen anyone act like he does.
___10. Just where were we at in the story?
___11. Them is the guys who done it.
___12. Inasmuch as I am your teacher, I ought to know more than your little brother.
___13. Mary's sister, she isn't very smart.
___14. To open she tried the door.
___15. I will try and do it.

Answer each of the following *briefly*:

1. Do you think it is possible for you to decide whether there is a right way or wrong way of speaking? Why or why not?
2. Do you think it is necessary to *study* ways of speaking? Why or why not?
3. Do you think it is important to speak correctly? What does "to speak correctly" mean to you?

APPENDIX B

LESSON PLAN TO INTRODUCE LANGUAGE RESEARCH PROJECT

Subject Matter: Variety of usage

Type: Developmental

Objectives: To discover that it is "unscientific" to pass *"right"* and *"wrong"* judgments without objective evidence.
To discover that it is not possible to pass *"right"* and *"wrong"* judgments on different ways of speaking.

Materials: The students' pre-test and results
Teacher's analysis of pre-test results -- numbers indicating *"right," "wrong,"* and *"doubtful"* on board

Procedure:

Approach: (Must be adapted to individual situation.) Make an informal reference to student dictionary. "What are the chief purposes for which you have a dictionary?" (Learn to pronounce words, check on spelling, learn *meanings*.)

Review and Exploration: "Do you think it would be necessary for you to consult your dictionary to tell me the meaning of the question on the bulletin board: *'Is your dialect showing?'*" (no) "Why not?" (Solicit definitions - getting to the idea that *DIALECT* is a *variety of language* of a certain group of people.)

"What did you discover from your discussion of teen-age expressions -- teen-age dialect?"

"What did you discover from trying to rewrite the dialogue in *'Flying Feet?'*"

Development: So you've made some discoveries about language in the past week or so. Let's see how many more discoveries you can make today.

1. First of all, can anyone tell us what is the meaning of conducting a scientific research project? (Solicit a few answers -- lead up to --)

2. What is the first step the scientist takes in his efforts to discover or to prove a scientific theory? (Put on board as students volunteer steps in scientific research.)

Scientist has a question or a *problem* he wants to investigate:
Step one: Observe
Step two: Collect data (investigate)
Step three: Classify data
Step four: Draw tentative conclusion - "educated guess" - hypothesize
Step five: Test hypothesis

IF IT STANDS THE TEST, ACCEPT IT AS A FACT.

3. We've actually taken the first step in a scientific language study -- or I have, with your help. My question was *"Can the eighth graders judge whether a way of speaking is right or wrong."* So I asked you to take a *pretest* on judging the rightness and wrongness of sentences so that I might have some *specimens* to *observe*.

4. While I am returning your pre-test papers, perhaps you can help describe the rest of my scientific study. In addition to observation there is

   Collection of data (how many said which sentences were right;
   which were wrong; what reasons were give

   Classification of data
   numbers: (Look at board.) -- (listing of numbers put on
   before class)
   reasons: Read a few reasons especially those on
   notwithstanding (All were designated as
   inasmuch "no such word" in the
   ain't English language.)
   I also looked at your definition of "to speak correctly."

5. What *tentative conclusion* do you think I drew? (Let them suggest.) (These students don't know *how* to judge correct and incorrect or right or wrong speech.)

6. Let's test my tentative conclusion -- my hypothesis.

   a. Let's consult a real authority on listing the existing words in the English language. What is that authority? (dictionary)

      Row 1 - see if you can locate *notwithstanding*.
      Row 2 - see if you can locate *inasmuch*.
      All the rest - see if you can locate *ain't*.

      So I had to disqualify your judgments on at least three sentences on very objective evidence. You said these weren't words - THEY ARE.

   b. Let's try to reach an agreement on what you tried to tell me about the meaning of "to speak correctly." Would you accept my summary of your reactions if I said that most of you probably would admit that to speak correctly means to *use grammatical sentences* (put on the board).

      Do you know what is the meaning of *ungrammatical sentences?* (Words are in wrong order so that the sentence doesn't make much sense -- it doesn't communicate. It doesn't have the structure of an *English* sentence.)

7. (If I don't get the answer for *ungrammatical sentences*, then I have the students look at sentence 5. Read it.) What reason did you give for calling it *wrong?* There are two other sentences similar to #5. Can you find them? (8, 14)

   Are there any other sentences that have words in the wrong order so that the sentence doesn't make sense? (no) Then do we have any other *ungrammatical sentences* according to our definition? (no) Then what conclusion can we make about all the other sentences? (THEY ARE ALL GRAMMATICAL.) Then are they *wrong?* (no)

8. But are they all the same way of speaking, the same *DIALECT* as it were?

9. Let's try to classify them under different headings. (Put on board: Dialect 1, Dialect 2, Dialect 3, Dialect 4. The term *DIALECT* is used simply to help students understand at a later date the concept of *social dialect.* Any term other than *level* would be useful; e.g. *variety.*)

   a. Look at your *ain't* sentence. What does it mean? What does it communicate? Is it different, let's say, from sentence 1? Let's start our classification then by calling your *ain't* sentence *DIALECT 2* and sentence 1 *DIALECT 3.*

   b. Look at sentence 10. Is it somewhat different from sentence 1 ? Let's call it *DIALECT 4.*

   c. Look at sentence 9. Most of you said this was correct. So I conclude that most of you would speak this way, although there might be some people who would say you were "wrong." Let's call that *DIALECT 1.*

10. Take a few minutes to look over the other sentences. See if you can find two or more of each dialect. Write the number of the dialect in front of the sentence and we'll check against my classification in a few minutes.

11. *If time is short,* simply dictate other classifications and see how many agreed. If time permits, let the students tell *their* classifications.

12. What we have been doing in this class is working together as language researchers. How would you like to try your hand at being a scientific language researcher during the next two weeks? WHAT WILL YOU HAVE TO DO? (See next page for specific directions.)

DIRECTIONS FOR LANGUAGE RESEARCH PROJECT

a. Observation
Listen carefully to all kinds of speaking - at home, with friends, at school, over radio and television - ANYPLACE where speaking is taking place.

b. Collection of data
Collect sentences of all kinds.

c. Classification of data
Indicate the following for each sentence:
1.) Where spoken
2.) By whom
3.) On what occasion
4.) In which category of dialect it belongs according to our headings

d. Tentative conclusion
Try to form some hypothesis -- scientific "guess" that might be a tentative conclusion -- from your collected data.

e. Test hypothesis
Indicate what per cent of the total number of collected sentences each of your so-called dialect categories contained; i.e. What per cent are *DIALECT 1; DIALECT 2; DIALECT 3; DIALECT 4.*

See if you can *test* your own conclusions -- otherwise we'll help you on ______________ (date for completion).

SO BRING IN YOUR WRITTEN DATA - ALL OF IT - TO CLASS ON ______________ and we'll try cooperatively to test your hypothesis.

In order to help you better classify your data, I will give you a more complete checklist of sentences like those we worked with today.

Are there any questions?

RESOURCE SHEET FOR SENTENCES FOR PRE-TEST ON "RIGHT" AND "WRONG" WAYS OF SPEAKING

(based on Professor Pooley's distinctions in his *TEACHING OF USAGE,* 1946 edition)

ILLITERATE -- not for students' use but for teacher's knowledge for the present

(When discussing these with the students, call them varieties of language - a term which they have come to know in their study of dialect thus far.)

*1. He wouldn't of do it, if he watched hisself.
*2. Them is the guys who done it.
3. She didn't have no money to pay for her books.
4. Them boys did swell in the football game
5. Youse kids better cut out your horsing around.
6. They was all ready to skip school.

NON-STANDARD

SEMI-LITERATE

1. He don't come here any more.
2. I expect you're hungry.
*3. Mary's sister, she isn't very smart.
*4. Just where are we at in the story.
*5. I want for you to do it.
6. Stop the bus; I want out.
7. I got an apple right here in my hand.
8. Hadn't he ought to do it?

NON-STANDARD
classified as "homey" by Pooley
narrowly local dialect

sometimes associated with "new Americans"

unnecessary words, especially prepositions

STANDARD ENGLISH -- INFORMAL

1. The picnic was a failure due to a heavy shower.
*2. I will try and do it.
*3. I have never seen anyone act like he does.
4. Who did you send for?
5. Does anyone know if he was here?
6. Did you get through with cleaning the house?
7. I can't help but agree with her.
*8. They invited Mary and myself.
9. It was me.

Acceptable in everything except formal writing, social conversation with strangers, and FORMAL public speech

STANDARD ENGLISH - FORMAL

1. Neither of the party was injured.
*2. The weather notwithstanding, he pursued his plan to go fishing.
*3. Inasmuch as I am your teacher, I ought to know more than your little brother.
4. Despite his hesitancy, she urged him to stay for dinner.
5. We had better decide which sentences we prefer.
6. Under the circumstances, it is impossible to reach a conclusion.
*7. We girls are happy to help you.

*These are the sentences used in the Pre-test. Three ungrammatical ones used are the following:

1. To open she tried the door.
2. He his desk the books into put.
3. I a pencil have do not.

BASIC DISTINCTION BETWEEN STANDARD AND NON-STANDARD: Standard English is the social dialect of the educated.

APPENDIX C

LESSON PLAN FOR RESULTS OF RESEARCH PROJECT

Subject Matter:	English Usage
Topic for the Day:	Results of the research project on different varieties of language
Type:	Developmental, discussion
Objectives:	General: to learn to make distinctions by *thinking through* problems connected with language usage Specific: To become acquainted with the distinction between standard and non-standard language as well as the distinction between informal and formal standard To begin to see that the basis for preferring one kind of language to another is social rather than grammatical; that language usage can be considered language etiquette To begin to see from concrete evidence that an intelligent judgment on usage can be based only on a knowledge of whether the language used is appropriate to the speaker, the occasion, the audience, and the purpose

Procedure:

Approach:

Show transparency of WHAT DO YOU SEE - a young girl or an old woman. (Any visual with two equally "correct" responses would do.) Have the students jot down their "sights" on a small piece of paper. Then count how many said the old woman? the young girl?

(After noting majority) Are all the students who say they saw (the minority) incorrect or wrong? Discuss.
Perhaps this will necessitate a second look.
Conclusion: what we see depends on how we look at things.

What connection does this have with our discussion of correct and incorrect ways of speaking? Can anyone make *ABSOLUTE JUDGMENTS* on the right or wrong way of speaking? (no)

Now let's see more concretely today *why not* - by studying the results of your research project. Look at the results of your assignment:

You were asked to indicate what percent of your total number of sentences each of our so-called *DIALECT* categories contained. Now we'd like to tabulate the results. How many had the largest percentage of answers in *DIALECT 1? DIALECT 2? DIALECT 3? DIALECT 4?*

Think carefully now. Do you think you can draw any valid conclusions from these tabulations? Does this information tell you enough about the different types of language, or do you need to consider more things? What about WHERE you got most of your data? WHO was doing the speaking? etc....

LET'S REALLY ANALYZE THE RESULTS OF YOUR RESEARCH.

1. What was the question to which we were seeking an answer? (What is the basis for each of our so-called *DIALECTS?*)

2. How did you go about seeking an answer?

3. Who has sentences from the groups I have listed on the board (or on transparency)?
   business and professional people
   news commentators
   educators other than your teachers

4. Look at your hypotheses. Look at the categories I have listed on the board.
   a. incorrectness or correctness
   b. what you have been taught
   c. someone else's education
   d. who is speaking and what occasion
   e. number of people speaking a particular dialect
   f. hypotheses other than these

5. Look once more at our research question.
   a. If we remember that question, what must be concluded about the "educated guess" from the students in category A at the blackboard?
   b. Now let us hear the hypotheses from students who fit into the following category: have collected sentences not only from school, playground, TV commercials, etc., but also from business and professional people, news commentators, and educatiors other than your teachers.
   c. From here on in it will depend much upon hypotheses - what additional questions to ask.

6. Lead to the generalization of what type of language each *DIALECT* is.
   DIALECT 1 - Informal standard
   DIALECT 2 - Illiterate
   DIALECT 3 - Formal standard
   DIALECT 4 - Semi-literate

7. Discuss when to use which *DIALECT*.
   ordinary good manners
   bad, except in??
   banquet manners
   poor manners
   What does your mom mean when she says you have bad table manners? Is it that you don't know HOW to eat? Are your table manners identical when you are at home and when you attend a banquet?

8. ELICIT THE CONCLUSION FROM STUDENTS FORMULATED IN THEIR OWN WORDS.
   Language usage can be considered language etiquette. An intelligent judgment on usage can be based only on a knowledge of whether the language used is *appropriate* to the situation, speaker, audience, and purpose.

An Eighth Grade Program
for
Average and Above-Average
Students

ENGAGEMENT - ENTHUSIASM - ENGLISH EDUCATION

Excerpt on Teaching Tolkien's *The Hobbit*

Mary Sales
Mayer Junior High School
Fairview Park, Ohio

SCENE: Eighth grade classroom where teacher has just begun the day's lesson on the first chapter of Tolkien's *The Hobbit*. Students have already read this chapter.

TEACHER: Since Tolkien introduces so many characters in the beginning chapter, let's act out part of it. Then we can all keep the many members of the adventure straight in our minds. Perhaps we might list the characters on the board and then assign students for each part. Is there a volunteer to write on the board? All right, Nancy.

(The characters: fourteen dwarves, Gandalf, Bilbo - are mentioned and copied on the board with correct spelling. Volunteers are selected for various parts. Add doorbell ringer to cast. At the front of classroom, students read only direct quotations from page 20, paragraph 4 to the bottom of page 24. They do this instinctively even without clear knowledge of quotation marks.)

TEACHER: Excellent! How did Bilbo, Balin and the others know when to speak?

BILL: It gives the exact words right in the book.

TEACHER: But how can you tell which words?

BARBIE: It says, "Bilbo said..." - so you just know.

BILL: It's the punctuation.

BARBIE: Yes, it's the punctuation.

TEACHER: What kind of punctuation do you mean?

KEN : Quotation marks.

(Teacher points to three examples on board((or on overhead transparency)) without punctuation):

Bilbo said I want a little snack
Who could be visiting asked Bilbo
I wonder stated Bilbo if I must go on the adventure

(Student volunteers fill in punctuation.)

(Teacher passes out ditto sheets from Chapter 2 of *The Hobbit* paragraph 3 to page 48, paragraph 3 with omitted quotation marks.)

(Students fill in all needed quotation marks, then check their own work from the original in book and make necessary corrections.)

TEACHER: Did you notice any difference between the ditto sheet I gave you and Tolkien's version?

SUE: You made some typing errors.

BILL: It was hard to know who was talking in the first one.

TEACHER: Then, what is the purpose of quotation marks?

JOHN: They help you to know who is talking and what they say.

TEACHER: What did the author do every time a new speaker said something? Look on page 51. Why are the lines so short?

KEN: He keeps indenting.

TEACHER: How often?

KEN: Every time someone else says something.

TEACHER: In order to get better acquainted with Bilbo and the other characters in this first chapter, I'm going to ask each of you to write out a conversation between yourself and one of the characters. Let's see for example in class what you would say if you were talking to Bilbo. Then, for your assignment, try writing at least five exchanges of conversation between you and the character you choose. What are you going to pay particular attention to in your written conversation?

MARGE: The use of quotation marks.

TEACHER: Anything else?

KEN: Indenting each time a different person is speaking.

Probably you have guessed that three specific student objectives selected for this class session were

--to become acquainted with how a writer introduces his characters (language)
--to write conversation easily using correct punctuation (composition)
--to continue reading and discussing a story (literature)

This is but one example of the attempt to fuse language, composition, and literature into a unified English experience. The flow from the language strand to the composition strand, etc., is natural and almost unconscious, especially on the part of the students.

Originally, when teaching the punctuation skills, I had experienced little student interest in the direct approach of "turn to page 45, read rule 2 and 3 in the grammar book, and copy the ten sentences below, punctuating them correctly." Boys and girls dislike this type of lesson. Even if they complete the exercises correctly, they seldom apply the experience to their other written work. Yet, students have to master these skills somewhere to communicate effectively in writing. The key to this problem is ENGAGEMENT. If the student is engaged, involved personally in finding out why? or needs a skill to competently complete an assignment he enjoys doing, he will often learn to apply a discussed skill. The teacher can tap dance, float through the air, or throw erasers without meeting success, unless the students are engaged in a meaningful way. Only then will they enact that mysterious feat known as **learning**. With the experience gained from participating in Project Insight, I now find my junior high classes seldom realize, for example, that they are learning grammar; they think they are having fun and not really working.

In planning the lesson described on the previous pages, I not only kept in mind the specific objectives for the day but considered the broader objectives for the year:

--to become more aware of reading as a stimulus for expressing one's thoughts and feelings (composition)
--to become sensitive to human experience and human condition through vicarious experience offered in works of art (literature)
--to be more conscious of the influence of language pervading one's environment (language)

How can these objectives be translated into learning experiences for the students? Here are just a few assignments, plans, and experiences I have found successful during our study of *The Hobbit.*

Introduction - stress ENGAGEMENT
    Hang poster-size map of Middle Earth on the bulletin board beforehand
    Sketch bats, goblins, or huge spider on board
    Discuss science fiction, TV version of Land of the Giants, Jules Verne, flying saucers
    Initially introduce *The Hobbit* as science fiction fare

Reading--
    Allow class time for reading, especially at first
    Vary quickie chapter reviews with true-false, fill in blanks quizzes and discussion
    Have classroom copies of *The Fellowship of the Ring* and other

        trilogy titles available for fast readers who finish first

Projects--
- Divide into pairs, decide upon visual project, work together (maps, sketches of characters, hobbit holes, 3D battles)
- Individual booklet
    - Name, describe, sketch imaginary creature
    - Write brief segment of adventure, including conversation
    - Compose song, draw creature's home, or complete an idea of own choice

I have presented a rather detailed picture of classroom work on *The Hobbit* to illustrate as precisely as possible the continuous movement among the three strands of English: literature, composition, and language. At Mayer Junior High School in Fairview Park, Ohio, where I teach, my students range from average to above-average. They certainly enjoy learning English by this spiral-type approach. In addition, they are meeting more success, participating more in class, and earning higher grades. (Incidentally, with this approach, a non-graded program is not only feasible but appears far more satisfactory than our present way of marking.)

* * * * * * * * * * *

My only regret about this written project is that the dynamic student response to Project Insight appears lifeless on paper. In actuality, in my classroom, engagement and enthusiastic response is a daily occurrence. With careful, detailed planning beforehand and constant subtle teacher guidance, I sincerely think this approach will work with any students in any English classroom. I hope my ideas, plans, and experiences will help other teachers to engage other students in their various English endeavors. But remember, please, the teacher is only the CATALYST; the student amalgamates his own final formula--be it an explosion or a valuable new creation!

AN EXCERPT

Helen Parker
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Cleveland Heights-University Heights

Often the eighth grade pupils become "difficult" at home and at school. It is at this time that they especially need help in order to better understand themselves and other people.

I feel that the poetry unit is one phase of the English program which can encourage the pupils to discover what is meaningful to them and lead to deeper insights. By reading poetry we recognize our own feelings. We develop attitudes and reactions which help us grow in perception. A poet puts into words what we feel - about a sunset, a car, a pet, a friend. In poetry we find gaiety, adventure, warm memories, doubts, sadness, regrets, disappointments, triumphs.

Even though an eighth grader is often reluctant to share his innermost thoughts, he can be encouraged to reveal his emotions about the world that exists for him - his joys, his fears, his defeats, and his successes. He'll share his thoughts if a feeling of empathy exists.

ENGAGEMENT AND PERCEPTION

1. We, the students and I, visited the library. The librarian introduced the pupils to many kinds of poetry. The pupils discussed authors they had read, and told about their favorite poems.

2. The class listened to records and tape recordings of poets reading their own poems.

3. Some of the pupils brought favorite poems to class and read them aloud. Up to this time, the pupils didn't show a desire to write their own poems. Perhaps they lacked confidence because they didn't know how to start.

4. I read to the pupils some poems which appeal to me.

5. I asked the pupils to look around them and to say what they saw. The scene from the window engaged their interest. Then I asked one student to tell us what he saw or heard. Another pupil volunteered to add a line, and a third. The students discovered that they were able to create a new way of expressing their ideas. This activity "warms up" the pupils so that they feel free to begin writing their ideas.

INTERPRETATION AND EVALUATION

The students discovered ways other writers expressed themselves. They learned to identify limericks, ballads, free verse, etc., and about how these forms came to be used. They discovered that some expressions of experience have lent themselves to rhyme and others to free verse. They learned to interpret some symbols, and they were introduced to figures of speech.

I suggested it might be fun to illustrate their poems by drawing their interpretations, and they responded with enthusiasm.

The students' evaluations of the poetry unit were often informal. Such remarks as the following indicated to me that they regarded it as a worthwhile experience: one boy confessed, "I never enjoyed anything so much as making up a poem about my home." Another said, "I really liked saying my poem in class for visitors."

Class discussions showed that the pupils accepted the reactions of others and that they regarded the ways their classmates expressed themselves as worthy. These class discussions showed also that the students grew in acceptance of their own ideas and their ways of expressing them, increasing their freedom, and leading them to ask (several weeks later) for an opportunity to participate in another poetry unit. To me it appeared that they felt they had grown and could now write even more maturely.

A Ninth Grade Syllabus
for
College Prep Students

Adventure and Instruction

John Simpson
Beachwood High School
Beachwood, Ohio

> When you set out for Ithaka
> Ask that your way be long,
> Full of adventure, full of instruction.

It is the belief of the English Department that the journey through the 9th grade English curriculum should be "full of adventure" if possible, but certainly "full of instruction." The adventure lies in the continuing study, at new levels of maturity, of ideas and areas previously launched, and in exploring new realms of the English language and heritage along the ways of our year's trip. The instruction will be in the various skills, abilities and appreciations outlined herein and will be done inductively whenever practical.

It is our belief that every student should emerge from the 9th grade better able than when he started to communicate his thoughts and needs in a precise and meaningful way. We believe that a 9th grade student should be able to write and speak at a level of sophistication commensurate with his maturity and native ability. His speaking and writing should be done in a disciplined, orderly manner in keeping with acceptable standards of English usage and should be free from distracting mechanical errors.

By the end of his freshman year, the student should have come to the belief that reading is the key to all of his education and that it will play a large role in his future both as an avocation and as a means of self education. He should appreciate the value of literature not only as a source of valuable insights into his personal behavior but also as a source for insights into the behavior of man in society and, further, as a significant commentary on man's past. Literature should be a vast sea of satisfaction and illumination to the student.

It is our hope that the year's study will result in an awareness of our link to the past through a study of our language's history and of our literary heritage; that it will result in fuller appreciation and enjoyment of poetry, drama and fictional writing of all types; and, finally, that it will result in a deeper understanding of the student's own experiences, for we believe that the study of language and literature and composition has much to teach us about ourselves.

This program is designed basically for the student who is planning to go to college and needs a solid background in composition, language and literature. This student is highly motivated, by external pressure from the community and parents, to get good grades so he can gain admission to a desirable college. He is not very concerned with what he might learn because he is more concerned with how well he does in the subject. He is more favorably disposed to study science and math than to study English. He always questions the value of what he is studying and looks with a jaundiced eye at his English course, questioning its utility.

The boys and girls in this group of 9th grade college prep students come from homes with better than average incomes and they want for nothing in material matters. They are very adept socially for 9th graders, and the girls especially are very interested in the opposite sex.

These children are prodded mainly by the desire for rewards in the form of grades, so an effective, if not the most desirable, method of instruction involves testing at the end of a section of work. They have been accustomed to working in groups from grade school on, and some work can be done well in a group setting. They are highly vocal and getting discussion going is no problem, usually the problem is controlling the discussion.

We further believe the 9th grade program should be a unified whole wherein the interrelation of composition, language, and literature is seen as a natural form of organization. To achieve this wholeness, the following course of study leads a student through the elements of the learning process: engagement, perception, interpretation, evaluation, and personal integration.

Each of the areas of study for the 9th grade is described in relation to the steps of this learning process. The area of myth is expanded to include lesson plans, tests, and bibliography.

The elements of the English experience as envisioned in this 9th grade program can be described as follows:

ENGAGEMENT

In each unit this step attempts to create an interest in the subject by relating it to something in the student's own world.

PERCEPTION

In this step students are led to analyze the subject for the concepts we hope to have them learn.

INTERPRETATION

The student will interpret the things he contacts in terms of his own background and experiences. The study of each unit should help to broaden his background and increase his experience.

EVALUATION

A student's evaluation of the worth of a concept or piece of literature or writing that he does will involve his ability to utilize them according to his own needs. His evaluation will be largely a personal thing.

PERSONAL INTEGRATION

Hopefully, these processes and learnings will be used by the student and become part of him.

HISTORY OF LANGUAGE AND SEMANTICS

	Language	Composition	Literature
ENGAGEMENT	How do *you* change language? How did speech and writing begin? What does *symbol* mean to you?	Create your own language by inventing symbols or an alphabet. Use your inventions to make new words and try to communicate.	Find newspaper and magazine articles using connotative language.
PERCEPTION	How do words acquire connotation? What is meant by denotation? Why do we have euphemisms? How does the semantic triangle explain meaning?	Use model paragraphs to present two different views of the same scene using words of different connotation. Then write a paragraph of opposite connotation.	Read Mencken and others on the American language.
INTERPRETATION	How is language used in advertising? in propaganda?	Research advertisements for language usage. See how they combine effective language with color and pictures.	A good book to read is *Alice in Wonderland,* primarily for its interesting problems in word usage and semantics.
EVALUATION	Why and how does language change? Why study language and vocabulary? Why is language meaning arbitrary?	Write and construct an advertisement of your own for a product that has an inherent, unusual problem associated with it.	Write a composition on a new character from *Alice,* or find another piece of literature that uses language in unique, effective ways.

POETRY

Language	Composition	Literature	
Notice the unique word usages that are common in poetry. Examine a poem to see how it differs from the language of prose.	Students who have written poetry can share their creations with others.	Examine various poems for shape, structure, stanza, refrain, dialogue. How do you judge the worth of a poem?	ENGAGEMENT
Why do poets choose words of particular connotations? What are rhyme, figures of speech, rhythm, and imagery?	Read and discuss, for example, Tennyson's "The Eagle." Notice the images in each line, rhyme, rhythm, etc.	Make a short paraphrase of the poem. Is this paraphrase all that the poem has to offer?	PERCEPTION
How do all these uses of language go together to make the poem do what it does?	How does the poet put all the words together into a whole? What is the total effect of the poem?	If the paraphrase of a poem is not all, what else is there? (Look for tensions, paradox, compression of thought.)	INTERPRETATION
How does poetry show our language's flexibility and richness?	Write a poem similar to "The Eagle," or on any other single subject.	Does the poem you have studied (written) deal with a recurring human problem? Or does it deal with something else? What is the impact of the poem (the writing of a poem) on you?	EVALUATION

SHORT STORY

	Language	Composition	Literature
ENGAGEMENT	Read a Poe story and be alert to the words he uses. Why do you think he uses those particular words?	React in writing to a story read.	Read a story just to see what happens in it.
PERCEPTION	Why are short story writers so aware of the connotations of words?	How does the author tell about a character? How does he handle dialogue? Why does he do it that way?	Is this plot all there is to the story? How is the story constructed? How does the writer maintain suspense?
INTERPRETATION	What differences in language usage do you see among different short story writers? Why are these differences apparent?	Why are short stories popular? Why do some have more appeal than others?	Does the story have more to it than just the plot? Is there a theme? Are there any symbols?
EVALUATION	How do writers use language in certain ways to produce the desired effect of tone, suspense, etc.?	Write a short narrative perhaps describing some happening in school. Make it interesting by keeping in mind some of the elements of the stories read.	Exactly what does this story do? How does it do it? Do you think it will leave a lasting impression on you? Why?

NOVEL - *THE PEARL*

Language	Composition	Literature	
Find examples of the figurative language for descriptions of action, places, people, etc.	Discuss some of the many possibilities for writing that the book presents: Kino as animal, water in the brook, violence, faceless characters, color, etc.	Discuss the setting. Why is it there? Could it be any place else? How many plots are in the story?	ENGAGEMENT
What allusions are present? Why does the author use them? (the pearl bed, for instance)	Trace the mythic patterns of the journey and the hero that are in the book.	How many themes are in the book? Pick out motifs that run through the story.	PERCEPTION
Describe Steinbeck's style in this book. Examine his choice of words, sentence structure and patterns.	How do the possibilities for composition that were discussed previously fit into the myth pattern?	What is the symbolism of the characters? What other symbolism is present?	INTERPRETATION
What are the outstanding characteristics of Steinbeck's use of the language? How does he use the language to do what he wants to do?	Write a finished composition fitting these elements together.	Is the book an allegory? Is it a parable? Is there any application to today's world? Is it relevant or not?	EVALUATION

DRAMA - *THE MIRACLE WORKER* & *JULIUS CAESAR*

	Language	Composition	Literature
ENGAGEMENT	Give examples of the language of drama from everyday life, school, TV, sports, etc.	Write some examples of dialogue from conversations in school, at home or other places. What are some of the difficulties in making dialogue life-like?	Find some examples of ancient drama and how it was done. Why does man dramatize? Does drama serve a legitimate function in the world today?
PERCEPTION	What are some language problems in writing dialogue? How are plays written?	Why are the subjects of these two plays good material for drama? What subjects from school life might make good plays?	Study the two plays together in class.
INTERPRETATION	How do playwrights use language to move the plot, to set scene, provide background information, etc.?	After studying the two plays, decide how you might stage a scene differently.	If possible, listen to records or professional actors doing all or part of the plays.
EVALUATION	What language changes have been caused by the vocabulary of plays, the technical language used by people in the theatre, or by individual playwrights such as Shakespeare?	In groups try writing a short play about school that you can present to the class.	Choose and read another play and discuss it with the class.

MYTHOLOGY

Language	Composition	Literature	
What are some modern myths?	React in writing to modern myths.	Read some James Bond as a modern myth. How does it compare to the older myths? Read some short myths from Edith Hamilton's *Mythology*.	ENGAGEMENT
What are some allusions to classical mythology that are in use today? (space program, etc.)	What do they explain? How do they do it?	What are some of the different types of myths? Which kind seem to be still in existence?	PERCEPTION
How has our language been affected by mythology? Is the language itself a purveyor of myth?	Why does man attempt to explain things around him? Is it necessary to do it? How do we do it today?	Trace the patterns of the hero myth and the journey myth in parts of the *Odyssey*.	INTERPRETATION
Why is a knowledge of Greek myths especially helpful in the use of English?	Write a short modern myth patterned after those read and have it explain some phenomenon of nature.	Read and analyze a book such as *The Pearl* for traces of the myth.	EVALUATION

INTRODUCTION

The study of mythology in grade 9 is valuable because it gives an insight into man's early attempts to rationalize his world. Early myths are associated with ritual and religion, but later ones become mingled with history, battles, dynasties, etc.

The literature of the English speaking world is replete with allusions to the gods, heroes and myths of the ancient Greeks and Romans. Our contemporary writers make constant reference to mythology in their poems and stories. A knowledge of these myths is essential if a reader is to read perceptively.

Myths have for a long time been accepted as literature, and the myth of the hero and his quest is particularly apt for study in this unit as it will contain a selection from the *Odyssey*. The knowledge of this type of myth with its various archetypes and motifs is a valuable addition to any reader's repertoire, for it gives him a key to the understanding of many fictions.

The unit begins with a study of three short myths from Edith Hamilton's *Mythology*, "Callisto, Orion and Pleiades." These three are related to the origins of some constellations that should be familiar to the student. They also introduce some of the gods and goddesses.

The unit then goes into the reading of two hero myths, "Theseus" and "Hercules." They are more complex and are full of allusions. The student will be required to find some allusions in his reading that can be traced to Greek mythology. He will be asked to find comparable heroes in present day literature or in the communications media or comic strips. An analysis of the relationships between the old and new will be made.

The student next moves to the reading of a quest myth involving a mythical hero, "Jason and the Quest of the Golden Fleece." The pattern of the quest in this myth is a typical one presented in an easily discernible sequence. The student here studies the archetypes of the hero, woman, water, and others, those that bring out the dramatic and universal human reactions to this myth.

The *Odyssey* is the next work studied. The complete story will be read from Hamilton and "Book 9" in the Fitzgerald translation from *Values in Literature*. Reading "Book 9" will give the student the opportunity to discover the poetic qualities of the epic. In the *Odyssey* he sees the mythic hero, amid the full development of various motifs, come to grips with fate and the gods.

The final activity will be the planning and writing of a myth patterned after one of the types studied, or the selection of a piece of literature to analyze that contains some of the elements of the myth that have been studied.

An essential part of this unit's study is the vocabulary of the unit because many students will have trouble with the Greek names. Many of the terms still exist in modified form and can be brought into the context of present day literature.

The student should acquire in this unit a competence in recognizing the myth as a literary type and in using the myth to analyze works of literature. He should also acquire a beginning vocabulary of allusions to Greek mythology.

The unit seeks to develop an appreciation of man's attempts, both past and present, to use the myth to explain his world. It is hoped that ultimately the student will gain some insight into the myths he lives by and develop a clear picture of his place in the world.

OBJECTIVES

1. To recognize the myth as a literary type.
2. To recognize mythical elements in modern writing.
3. To understand how myths attempted to explain the ancient world.
4. To recognize some of the myths that we live by today.
5. To use myths to help modify one's outlook on life.
6. To be able to recognize some common allusions to classical mythology.
7. To be able to use the myth as one aid in analyzing works of literature.
8. To become acquainted with various source books on myths.

SUGGESTED SEQUENCE

1st day	Read the three short myths
2nd day	Read "Theseus"
3rd day	Read "Hercules and Jason"
4th day	Read Hamilton's *Odyssey*
5th day	Read "Book 9" in *Values in Literature*
6th day	Continue "Book 9"
7th day	Continue "Book 9"
8th day	Continue "Book 9"
9th day	Write a myth
10th day	Evaluate

LESSON #1: INTRODUCTION TO MYTHS

OBJECTIVES: To recognize the myth as a tale that explains natural happenings. To introduce some of the Greek gods and goddesses.

MATERIALS: Edith Hamilton's *Mythology*
Pictures of the constellations: Great Bear, Lesser Bear, Orion

PROCEDURES:

A. Ask the class if they recall the story of Midas. Why did this happen to Midas?

Have the class turn to p. 278 in Hamilton and read the Midas myth. Lead the class discussion after the reading to point out what natural phenomenon it accounts for (gold in sand). Note the reference to the ass's supposed stupidity. Have the students use the index of the book to look up any gods that are mentioned that they cannot identify. Discuss them in the hierarchy of the gods.

B. Have students read "Callisto" p. 290 and answer the following questions:

1. Who are Zeus, Hera and Artemis?
2. Why was Callisto turned into a bear?
3. Why were Callisto and her son placed in the sky?
4. What is explained by this myth?

Discuss the answers to be sure that everyone has the idea.

Have students read "Orion" p. 297. Discuss the answers to the following questions:

1. Who is Dionysus?
2. What is an oracle?
3. Why is Orion pictured with sword, club and lion's skin?
4. What in nature in explained?

Have students read "Pleiades" p. 297. Discuss the answers to the following questions:

1. Who was Atlas?
2. Why are they in the heavens?

C. If the class has handled these myths satisfactorily, move on to this activity. If not, read some other myths until they get the idea.

Divide the class into groups. Have each group choose a myth from any source that explains some facet of nature. Present it to the class telling about any new gods or goddesses.

LESSON #2: THESEUS

OBJECTIVES: To read about and understand the many adventures of Theseus
To see the source of some common literary allusions

MATERIALS: Edith Hamilton's *Mythology*, pp. 149-158

PROCEDURES:

A. Place the following vocabulary words on the board and give the correct pronunciation. Then discuss each of them and have the students use their books to find the ones that are not known.

Aegeus
Theseus
Sciron
Procrustes
Minos
Minotaur
Pasiphae
Daedalus
Labyrinth
Ariadne
Acropolis
Hippolyta
Pirithous
Centaurs
Persephone
Castor & Pollux
Phaedra
Artemis

B. Have students read the myth and answer the questions on the study guide. Lead a discussion of the answers to the questions to see that the actions of the story are understood.

C. Write the following on the board and discuss the allusions that are associated with them today.

Aegean Sea
Daedalus & Icarus
Procrustean Bed
Labyrinth

STUDY GUIDE

1. Why did Theseus refuse to come back to Athens by water?
2. How was Procrustes killed?
3. How did Theseus prove that he was Aegeus' son?
4. Why were 7 youths and 7 maidens sent to Minos every 9 years?
5. What happened to these people when they got to Crete?
6. How did Theseus kill the Minotaur and get out of the labyrinth?
7. How did the Aegean Sea get its name?
8. What was unusual about the way that Theseus ruled Athens?
9. What was the Chair of Forgetfulness?
10. Why did Theseus banish Hippolytus?
11. How was Theseus remembered by Athens after his death?

LESSON #3: COMPOSITION ON MYTHS

OBJECTIVES: To write a short original myth interpreting something in nature
To recognize the realm and characteristis of gods and goddesses and use them in the myth

MATERIALS: Edith Hamilton's *Mythology*

PROCEDURES:

A. Have the class read and analyze "Clytie" p. 291. Answer the following questions:

   1. What does this myth explain?
   2. Who is the sun god?

B. Ask each student to write a first sentence for a myth that is similar to the first sentence in "Clytie." The sentence should give the gist of the myth. Have several read, choose one and write it on the board.

C. Follow the procedure of "B" writing one sentence at a time and taking one to add to the board until a complete myth one paragraph long is written on the board. Have at least two gods in it.

   Criticize the paragraph by asking the following:

   1. What does it explain?
   2. Is the explanation clear?
   3. Who are the gods that are referred to?

D. Divide the class into groups and have each group write a myth following the procedure above. Collect them and read the best.

E. Have each student write a myth following the same procedure. Have students pair up and critique each other's. Rewrite and hand in.

EVALUATION FOR THE MYTHOLOGY UNIT
(40-minute period)

1. Compare the heroic myths we have studied on the basis of any pattern that you have seen in them as you studied them.

2. Compare the pattern of a heroic myth to a person's life. Discuss any of the motifs (earth, water, etc.) that we have studied.

3. Where are myths present in today's world? Cite two examples and justify or condemn them.

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DRAMA: TO BE, TODAY

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This unit is designed to implement the innate experience of drama. Furthermore, it is designed to structure that experience to include not only the aesthetic appreciation of literature as a reflection and interpretation of man and society, but also the practical ability to analyze drama as it appears in literature, on the stage, and through media extension in television and the motion picture. While we cannot deny the demands of colleges to give students the ability to critically analyze a play, we cannot expect this ability or appreciation to stem from the study of material that appears to be so irrelevent.

This is a descriptive study of several ideas that can be used in the classroom. It is not intended to be prescriptive. It would be impossible for every teacher to follow any rigid program without that vital element of personality that makes it live. For this reason, each unit may appear to be a separate entity with little transition between. Most units permit the instructor to add or delete, emphasize or slight any material without loss and probably with some gain. The only thing that each of the following subjects have in common is the student-centered concept of "experience." A great deal of respect is shown for the student, who, as a sensitive individual witnesses through the medium of drama a series of scenes. If the situation "happens" he must react to the beauty and tragedy of it, not as something that occurred long ago in some obscure history test, but in cycle occurs within his concept of society on all levels. And that is a long way from *Cliff Notes*.

Role Playing

Introducing a drama unit with definitions of theatrical convention, analytical terminology, and audio-visual presentations describing both The Globe and biographical data on either Caesar or Shakespeare might be of academic value, but certainly defeats the purpose of this unit. If drama is to be related to experience, and we anticipate this experience to be meaningful to the student, then we must begin by proving that drama deals with people, not filmstrips.

Role playing can vividly bring to light the essence of characters on the printed page, and bring the student *within* the play. By definition, a role is both a part played by an actor on a stage and a person's concept of a particular mode of existence. The easiest roles for the student to identify take place in the school situation and are not necessarily governed by anything other than personal choice. The most common, of course, are the greaser, collegiate, mod, rack, hood, and soul brother, depending on the school situation. A discussion might easily ensue concerning *why* students accept roles, and answers like "acceptance," self-gratification, and others basically implying security through conformity, will probably be the result of such a discussion. The first element of drama then appears: what happens when the mores of that particular role come into conflict with the values of the individuals? Several obvious situations can be presented for the class to analyze; for example, the basically, conscientious greaser that, with friends, steals a hot-rod magazine. The motives and dilemmas he faces can be discussed and a wealth of personal information soon is revealed, carefully, of course, so as not to implicate a peer.

Once the role has been described and interpreted by the class, a situation can be created that will require some response from the character involved. At this point, an analogy can easily be given that should provide the first insight into the basic nature of drama: *Character* (specific role given) plus *Situation* equals a *Dramatic Event*, and this shows rather than tells the author's intended *Theme*.

The class may then be assigned the task of "creating" their own character and analyzing his particular role. These will be discussed during the next class, and dramatic situations may be suggested by other class members. Students noted for extrovert tendencies may volunteer or be "encouraged" to play the role and respond to the situation presented by the class. While this resembles group therapy, it provides the opportunity for students at the front of the room and those at their seats, who consider each line in terms of what they would have said if they were at the front, to actually participate in drama -- both as playwrights and actors. Productions are usually humorous, but the medium itself becomes clearer. A serious weakness in teaching the "classic" stems from the fact that the student cannot recreate or imitate the work of a "master." This method offers the security of the group -- not dependence on the efforts of the individual -- not to duplicate, but to produce something on an adolescent level of sophistication.

If this unit has been successful, the student has become indirectly aware of the nature of drama, the task of the playwright, the role of the character, and of vital importance, that he participates in some form of drama with each decision he makes and each event he participates in. And that's not a bad beginning.

Drama as Literature, A Medium

With some fundamental understanding of the nature of drama, the student should be prepared to continue by applying this concept to the stage itself. What we have accomplished thus far is actually a reverse of standard procedure; rather than beginning with the restrictions of the stage and later moving to the play itself and still later to a meaning, this unit structures the experience of drama as primary and the conditions, technicalities, and procedures of actual production as secondary. The play itself is, of course, more closely associated with "living characters" and the audience than it can be with an empty theatre, flats, and stage lights. Twentieth-century mass media development has created a problem with the legitimate theatre. Shakespeare may not die as a result of this development, but his work has lost much in the classroom where too many insist that a play is merely words, denying the empathy of action, and depending on the elusive element imagination. Role playing introduces the necessary involvement in the dramatic experience, and now by applying the *play* we approach the event that the student anticipates, and face the moment that Shakespeare created "for all time."

Julius Caesar does not happen every day; it is too highly dramatic, too poignant. In defining drama as literature, the teacher accepts the responsibility of explaining how a highly dramatic situation as presented by Shakespeare relates to an overall interpretation of the human condition. This transition is vital if the drama genre in the realm of literature is to be understood. The very fact that drama appears on a printed page presents a problem. It is linear, an abstract experience in the black and white of the printed page, sometimes obscure because of the dynamic change language constantly undergoes; and worst of all, it is assigned by some authority for "our own good." To bring Shakespeare's interpretations of the human condition into the light and somehow make them valuable is difficult, to say the least, but can be overcome by again stressing the fact that we are speaking about the lives of all men, of all time.

Beyond a literary definition, drama is easily explained by the student as something that appears on a TV screen, from *Dark Shadows* to *Green Acres*, during the 4-10 shift on the living room rug. It is where "literature" comes to life, *happens*. It is passive, requiring little effort on the part of the audience, and therefore provides keen competition to a book. The processes of writing, acting, and producing are active; those of witnessing and, to a lesser degree, reading are passive. To ignore that today's adolescent is in part a product of the "tube," is unrealistic. It is necessary to explain that the medium of drama, while involving some active effort, is a more effective means of communicating ideas and not simple plots about stereotyped heroes as on the average TV show.

In this discussion of media, it would be of some advantage to explain that today's would-be artists and those of Shakespeare's time had different tools to work with. This provides an opportunity to bring out terms that will be of use in looking at the play itself. Now a filmstrip of the stage may clarify some confusion about conventions, and a comparison of this stage to the modern television studio brings to light the reasons for some techniques. Using a method of developing a definition before introducing a term itself will prove to be more profitable. When the student understands that on the stage the writer could not use a fade out technique and voice in an echo chamber to show the innermost thoughts of his hero, he will understand the reason for an *aside* and a *soliloquy*. Similarly, the problem of ridding the stage of an unwanted body or two and various other confinements can be worked out through discussion. An interesting assignment that further emphasizes the difference in media can be given by simply asking each student to select his favorite TV show and briefly describe the changes necessary in order to adapt this show to the Globe Theatre. The difference in a production of *Batman* at

The Globe, or the motion picture *The Magnificent Seven* to the legitimate stage is of more value to the students than a carefully constructed English Playhouse of Ivory Soap bars, or several creative renditions in chalk and pastels could ever be. Because understanding media has become an important aspect in understanding our own society, this unit has an added dimension.

This facet of the lesson has completed a second stage in our preparation for the drama experience itself. Literature is forced by convention to accept certain restrictions, the role itself must also conform to these limits. Next we explore the situation that will lead to the event.

The Dramatic Situation

We have already mentioned the crucial inner conflict essential in the dramatic situation. It is clear to us that such a problem exists in *Julius Caesar*, but how might this relatively new idea be made accessible to the student, within his frame of reference? An excellent example of this story line, entitled "Bruce's Dilemma," can be found in *Shakespeare's Julius Caesar: The Initial Classroom Presentation* by James Hoetker.[1] Here, Mr. Hoetker has created a comparable situation in presenting a character, Bruce, who has accepted the roles of football quarterback and straight A student with conscience. Bruce is confronted by other team members who feel that they are endangered by a certain teacher and a crucial exam. They attempt to wheedle Bruce into stealing a copy of the exam. With the added complication of a girl friend and her misgivings, we have a plot and dilemma similar to that in *Caesar*.

The teacher may wish to handle this in any number of ways. I prefer to establish restrictions of characters and predicament and let the class create the situation with real names and places being used. I establish the criteria for each role and permit the students an opportunity to explain the character and his role. Some potential characters are:

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[1] James Hoetker, *Shakespeare's Julius Caesar: The Initial Classroom Presentation* (Preliminary Draft), CEMREL, Inc., 1968, p. 3.

1. An authority figure: a teacher, principal, policeman (Call him Mr. King or Officer Powers.)
2. A greatly respected character (explain "tragic hero"): captain of the football team, president of Student Council, etc. (Call him Bruce, close enough to Brutus.)
3. Someone who is in Bruce's confidence, but plays a different role: a girl friend (Call her Patty, close enough to Portia.)

These are merely suggestions -- an unlimited number of possibilities exist, and students will offer many.

The stage is set, and the potential for action is there for consideration. Any variety of dilemmas may be suggested or introduced by the teacher or members of the class.

The word *dilemma* must be introduced and discussed briefly. Once the situation has been created, an assignment with which I have experienced some success follows introduction of the soliloquy. If the student is able to grasp the essential elements involved in the crises developed by the class, he may be challenged by asking him to write a soliloquy delivered by Bruce, in an empty classroom after school, or in his bedroom at home. It is clear that Bruce must reach some decision, each student will interpret the conclusion according to his experience in similar situations and his reaction to this particular role.

In class, the idea of alternatives in action may be brought out. This is a relatively new technique in film making introduced by Czechoslovakia at Expo in 1967. In this type of drama, a majority of the audience decides among alternatives as the action progresses, determining the outcome of each crisis. While the student won't be able to alter the outcome of the action in *Julius Caesar*, if he is forced to weigh alternatives he must become more involved in the action, in part, accomplishing the purpose of this unit.

If it is discovered that a review would be helpful at this time, several steps might be taken in developing the role of Bruce or structuring a presentation for both the stage and television as an expansion of the media principles already introduced. Again, heightening the dilemma and adding additional soliloquys as needed for dramatic purpose reinforces both concept of theatre and crucial student involvement.

We have been working for several days now, seemingly skirting the issue itself, *Julius Caesar*. After all this preparation, where will we find the time to listen to records, watch filmstrips, and give each student time to memorize his "favorite" passage? Tomorrow we will present a modified *Julius Caesar*, cover to cover, via Reader's Theatre.

Reader's Theatre

At the heart of this particular unit is the word "experience." For years teachers have endeavored to communicate the vitality of the printed expression, to share their appreciation of literature with all its noble beauty and meaning. Too often this attempt has failed miserably because of the personal nature of aesthetics. We cannot force our students to like what we find meaningful and sublime. Perhaps our greatest role is to permit literature in the classroom to live by its own merit, and not solely by our recommendation. Reader's Theatre does not interfere with the word itself, nor does it seek to translate and summarize for the purpose of lessening the reader's involvement in literature. On the contrary, this method of presentation heightens the dramatic effect and the author's intent, by injecting the element of animation, by vivifying characters. It permits real people to take real roles, and *Julius Caesar* offers roles that each of us may easily discover to be facets of ourselves. The pride of a Caesar, the honor and intention of a Brutus, the fear and ambition of a Cassius, the superstition of a Calpurnia, the sensitivity of a Portia lie not too deeply within each of us -- and our students. Reader's Theatre provides a transition, not as we momentarily accept the part of another, but as we recognize that role as an integral aspect of our own personalities.

Technically, we need little for this production: a few chairs of different heights arranged before the class, a few volunteers, a script, and a prepared audience. I have explained the preparation, and now the text.

Note: It is necessary to mention to the class that the play is written in blank verse. All quotations are printed here without their traditional blank verse form since students find the regular paragraph form easier to read.

A READER'S THEATRE ADAPATION
of
JULIUS CAESAR

Dramatis Personae:

Narrator	
One	(M. Antony)
Two	(Flavius, Casca, Pindarius)
Three	(Cassius)
Four	(Caesar)
Five	(Brutus)
Six	(Soothsayer, Calpurnia, Portia)

NARR: William Shakespeare's play *Julius Caesar* is a study of great men and evil men, the motives of Julius Caesar and his murderers.

FOUR: Caesar was a powerful ruler, one who could impose order in the chaotic Roman world. The people of Shakespeare's day understood and admired strong, forceful, and successful leaders. They did not shun dictators. This is not to say that Caesar was a perfect man, for Shakespeare portrayed him as superstitious, vain, old, and physically ill. Caesar, however, does not vanish after his death in Act III Scene 1; his spirit remains to wreak vengeance on his murderers. His name is repeated eighty-nine times after the assassination and he reappears visually as a ghost.

NARR: Today we tend to view one of the conspirators, Brutus, as almost a hero.

FIVE: Brutus was a noble and gentle man. He was not a man of action, but a thinker, an idealist who loved peace and liberty. He was a patriotic man and of all the killers, he was the only one who was acting because of his ideals. He thought that he was doing what was best for Rome. His was a difficult decision: to allow a wrong or commit a wrong, to let a man who might hurt Rome live or to kill a friend.

NARR: On the other hand, Cassius, the leader of the conspirators, was a ruthless man and without principles.

THREE: Cassius could only see that Caesar was a man like himself and that if he killed Caesar, he himself might have power. Cassius acted out of envy and greed. He was the originator, the soul of the conspiracy. He was hot-tempered, cruel, and would stop at nothing to get what he wanted. He hated Caesar as a man and knew he needed Brutus to make the conspiracy look respectable, to make it look as if there were a worthy motive behind it.

NARR: Mark Antony was the greatest enemy of the conspirators.

ONE: He was a man who was totally devoted to Caesar. An able, likeable, and bold man, he was also a cunning and masterful orator. He had a deep knowledge of human nature and was able to sway men's minds with ease.

NARR: Caesar had many hints of the conspiracy, but was too vain to believe them.

TWO: A fortune teller warned him; he did not believe it. A man named Artemidorus wrote him a warning letter; he did not read it. His wife Calpurnia could have saved him had he listened to her.

SIX: Calpurnia did not bear Caesar any children but did love her husband. She was afraid on the day that he was killed for she had seen evil omens and warned him to stay home. He did not heed her advice. Portia was the wife of Brutus and was almost a reflection of him; she was a quiet, noble loving wife.

FOUR: These are the main characters in *Julius Caesar*: their roles represent a variety of emotions and ideas. Conflicts between the characters and dilemmas within each occur when human values differ, and men must weigh the consequences of their consciences against the demands of others and society.

NARR: As the play opens, the Roman people have turned out to celebrate Julius Caesar's triumphant return from war, but two tribunes (or officers), Flavius and Marullus, attempt to break up the crowd because they fear that Caesar's popularity may lead to the destruction of democracy in Rome, thinking that he may soon make himself a dictator. Flavius objects to the people's decorating statues and says to Marullus:

TWO: "Let no images be hung with Caesar's trophies. I'll about and drive away the vulgar from the streets. So do you too, where you perceive them thick. These growing feathers plucked from Caesar's wing will make him fly an ordinary pitch, who else would soar above the view of men and keep us all in servile fearfulness."

NARR: Later, as Caesar attends the race held during the feast of Lupercal, a soothsayer (fortune teller or prophet) warns him of danger on March 15 and of supernatural forces and fate that runs throughout the play when he warns:

SIX: "Beware the Ides of March."

NARR: Cassius then questions Brutus about Caesar's growing popularity, hoping to gain his support in the conspiracy. He mocks Caesar, revealing both his own envious hatred of that power and his plot as he says:

THREE: "Why, man, he doth bestride the narrow world like a Colosseus, and we petty men walk under his huge legs and peep about to find ourselves dishonorable graves. Men at some times are masters of their fates. The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings. . . Upon what meat doth this our Caesar feed that he is grown so great?"

NARR: As they learn that Mark Antony has offered Caesar a crown, which he refused, Brutus -- even though he is a friend of Caesar -- begins to fear for the peace and liberty of Rome. As Caesar passes by, we find that Cassius is mistrusted by Caesar as he indicates in this conversation with Mark Antony:

FOUR: "Antonius."

ONE: "Caesar?"

FOUR: "Let me have men about me that are fat, sleek-headed men, such as sleep o' nights. Yon Cassius has a lean and hungry look. He thinks too much, such men are dangerous."

NARR: Cassius is indeed dangerous; he plans to kill Caesar and has hopes of enlisting Brutus in the plot:

THREE: "Well, Brutus, thou art noble; yet I see thy honorable metal may be wrought from that it is disposed . . . Caesar doth bear me hard; but he loves Brutus."

NARR: Cassius then talks with another conspirator, Casca, and in this short conversation we see how Brutus, the man of honor, will give the plot a look of respectability:

THREE: "I will yet ere day see Brutus at his house. Three parts of him are already ours, and the man entire upon the next encounter yields him ours."

TWO: "O, he sits high in all the people's hearts and that which would appear offense in us, his countenance, like richest alchemy, will change to virtue and to worthiness."

NARR: Meanwhile, Brutus is at home and has decided that Caesar must die for the good of Rome, as he reveals in this soliloquy:

FIVE: "It must be by his death; and for my part, I know no cause to spurn at him but for the general. He would be crowned. How that might change his nature, there's the question . . . So Caesar may, then lest he may, prevent . . think him as a serpent's egg, which, hatched, would as his kind, grow mischievous and kill in the shell."

NARR: Later, Cassius and other conspirators agree with Brutus to assassinate Caesar on that same day, March 15, the Ides of March. Caesar's wife Calpurnia tries to prevent him from leaving home because she saw evil omens in her dreams, but Caesar insists on going because he fears being thought a coward. Calpurnia then explains her fear:

SIX: ". . . dying men did groan, and ghosts did shriek and squeal about the streets. O Caesar, these things are beyond all use and I do fear them."

NARR: And Caesar replies:

FOUR: "Cowards die many times before their deaths; the valiant never taste of death but once . . . Caesar should be a beast without a heart if he should stay at home today for fear. No Caesar shall not."

NARR: Proud Caesar is going to the Senate where he will meet death. Portia, Brutus' wife -- who knows of the plot -- nervously awaits word of its success. In the street, she meets the soothsayer who intends to warn Caesar again. Although a strong and noble woman, she finds the secret of the plan hard to live with:

SIX: "I have a man's mind but a woman's might. How hard it is for a woman to keep counsel."

NARR: The conspirators gather around Caesar at the Senate and stab him to death. Everything in the play has built up to this murder of Caesar, but only two lines are spoken on stage. Casca is the first to attack as he shouts:

TWO: "Speak, hands for me!"

NARR: And at this call, the others stab Caesar. Caesar is shocked and struggles with them as they stab him in the face, neck, and body. When Caesar's friend Brutus stabs him, Caesar, unable to believe that his friend could be among the killers, cries out as he dies:

FOUR: "Et tu, Brute? Then fall Caesar."

NARR: And Caesar struggles no more. He covers his face with his robe and receives the last of twenty-three wounds. The blood of Caesar splatters over a statue and covers the conspirators with gore. Brutus, still thinking that he has acted for the good of Rome, says:

FIVE: "Stoop, Romans, stoop, and let us bathe our hands in Caesar's blood up to the elbows and besmear our swords. Then walk we forth . . . waving our red weapons . . . all cry, 'Peace, freedom, and liberty!'"

NARR: When Mark Antony sees the body, he is grief-stricken and shocked at the coldness of the assassination. He says:

ONE: "O mighty Caesar! Dost thou lie so low? Are all thy conquests, glories, triumphs, spoils, shrunk to this little measure?"

NARR: Although Antony pretends to be sympathetic to the conspirators, fearing that he too may be killed, he vows to avenge Caesar's death. He makes a request of the killers:

ONE: "All I seek . . . that I may produce his body to the market-place and in the pulpit, as becomes a friend, speak in the order of his funeral."

NARR: Brutus is mistaken in thinking that the other conspirators were acting out of love for Rome and not out of greed. He now makes a second mistake in deciding to let Antony speak:

FIVE: "Mark Antony, here take you Caesar's body. You shall not in your funeral speech blame us, but speak all good you devise of Caesar, and say you do't by our permission . . . you shall speak in the same pulpit whereto I am going, after my speech is ended."

NARR: Antony's intentions are obvious as he reveals his true feelings when he is alone with the body of Caesar:

ONE: "O pardon me, thou bleeding piece of earth, that I am meek and gentle with these butchers! Thou art the ruins of the noblest man that ever lived in the tide of times. Woe to the hand that shed this costly blood . . . A curse shall fall upon the limbs of men; domestic fury and civil strife . . . and Caesar's spirit, ranging. Cry havoc, and let slip the dogs of war, that this foul deed shall smell above the earth with carrion men groaning for burial."

NARR: At Caesar's funeral, Brutus speaks first and tells the crowd why Caesar was a danger to them, justifying his role in the plot:

FIVE: "If there be any in this assembly any dear friend of Caesar's, to him I say that Brutus' love of Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather that Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but -- as he was ambitious, I slew him. There is tears for love, joy for his fortune, honor for his valor, and death for his ambition. Who here is so base that would be a bondman? If any, speak, for him I have offended. Who is here so rude that would not be a Roman? If any, speak, for him I have offended. Who is here so vile that will not love his country? If any, speak, for him I have offended. I pause for a reply."

2, 3, 6: "None, Brutus, none!"

FIVE: "Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not entenuated, wherein he was worthy, nor his offenses enforced, for which he suffered death."

NARR: The people hail Brutus as a hero, but when Antony's turn to speak comes he cleverly works on their emotions and reverses their feelings through the ironic use of the words "ambitious" and "honorable":

ONE: "Friends, Romans, countrymen, lend me your ears: I come to bury Caesar, not to praise him. The evil that men do lives after them; the good is oft interred with their bones. So let it be with Caesar. The noble Brutus hath told you Caesar was ambitious. If it were so, it was a grievous fault, and grievously hath Caesar answered it. Here, under leave of Brutus and the rest (for Brutus is an honorable man; so are they all, all honorable men), come to speak in Caesar's funeral. He was my friend, faithful and just to me; but Brutus says ambitious, and Brutus is an honorable man. He hath brought many captives home to Rome, whose ransoms did the general coffers fill. Did this in Caesar seem ambitious? When that the poor have cried, Caesar hath wept; ambition should be made of sterner stuff. Yet Brutus says he was ambitious; and Brutus is an honorable man. You all did see that on the Lupercal I thrice presented him a kingly crown, which he did thrice refuse. Was this ambition? Yet Brutus said he was ambitious; and sure he is an honorable man. I speak not to disprove what Brutus spoke, but here I am to speak what I do know. You all did love him once, not without cause. What cause withholds youth to mourn for him? O judgment, thou art fled to brutish beasts, and men have lost their reason! Bear with me, my heart is in the coffin there with Caesar, and I must pause till it come back to men."

NARR: The people now doubt the conspirators' actions and Mark Antony creates a love for Caesar and a hatred for his murderers by reading Caesar's will, which leaves much of his fortune to the people and to Rome. He stirs the people to find and kill the conspirators:

ONE: "If you have tears, prepare to shed them now . . . through this the well-beloved Brutus stabbed . . . mark how the blood of Caesar followed it . . . This was the most unkindest cut of all . . . I . . . show you sweet Caesar's wounds and bid them speak for me . . . ruffle your spirits and put a tongue in every wound of Caesar that should move the stones of Rome to rise and mutiny."

NARR: The remainder of the play deals with the destruction of Caesar's murderers. After Caesar's death, Rome is ruled by the triumvirate of Antony, Octavius, and Lepidus who agree to quickly gather an army and pursue the conspirators. At the conspirators' camp, Brutus is angry with Cassius for his greed and condoning of an officer who took bribes:

FIVE: "Let me tell you, Cassius, you yourself are much condemned to have an itching palm, to sell and mart your offices for gold to underservers."

NARR: A bitter argument follows, after which Brutus tells Cassius that Portia is dead:

FIVE: "Impatient of my absence, and grief that young Octavius with Mark Antony have made themselves so strong -- for with her death that tidings came -- with this she fell distract and (her attendants absent) swallowed fire."

NARR: Brutus, overruling Cassius' objections, decides that they should fight at Phillipi. This is the third and fatal mistake. Cassius speaks:

THREE: "Tis better that the enemy seek us. So shall he waste his means, weary his soldiers, doing himself offense, whilst we, lying still, are full of rest, defense, and nimbleness."

NARR: Brutus replies:

FIVE: "Our legions are brimful, our cause is right. The enemy increaseth every day; we, at the height, are ready to decline. There is a tide in the affairs of men, which, taken at the flood, leads to fortune . . . we must take the currents when it serves or lose our ventures."

NARR: While reading in his tent, Brutus is visited by the ghost of Caesar, who warns Brutus that they will meet again at Phillipi. The forces of Antony and Octavius battle with those of Cassius and Brutus. Cassius, mistakingly thinking that he is losing and that a friend has been killed, forces his slave to kill him:

THREE: "With this good sword, that ran through Caesar's bowels, search this bosom. . .when my face is covered, as tis now, guide thou the sword. (Slave stabs him.) Caesar, thou art revenged even with the sword that killed thee!"

NARR: When the friend returns and finds Cassius, he also kills himself.

TWO: "Alas, thou hast misconstrued everything! . . . take this garland . . . by your leave gods . . . come, Cassius' sword, and find Pindarius' heart."

NARR: And so two men die as Caesar finds revenge from the grave. Brutus, upon seeing the bodies, realizes that Caesar is indeed at Phillipi:

FIVE: "O Julius Caesar, thou art mighty yet! Thy spirit walks abroad and turns our swords in our own proper entrails."

NARR: As Brutus faces certain defeat, Brutus kills himself by running upon his sword. Rather than face dishonor, he atones for his sin by committing suicide:

FIVE: "Caesar, now be still; I killed not thee with half so good a will."

NARR: When Antony and Octavius find Brutus, they promise an honorable burial for him and even Antony must admit the noble, although misguided, patriotism of Brutus and pay a final tribute:

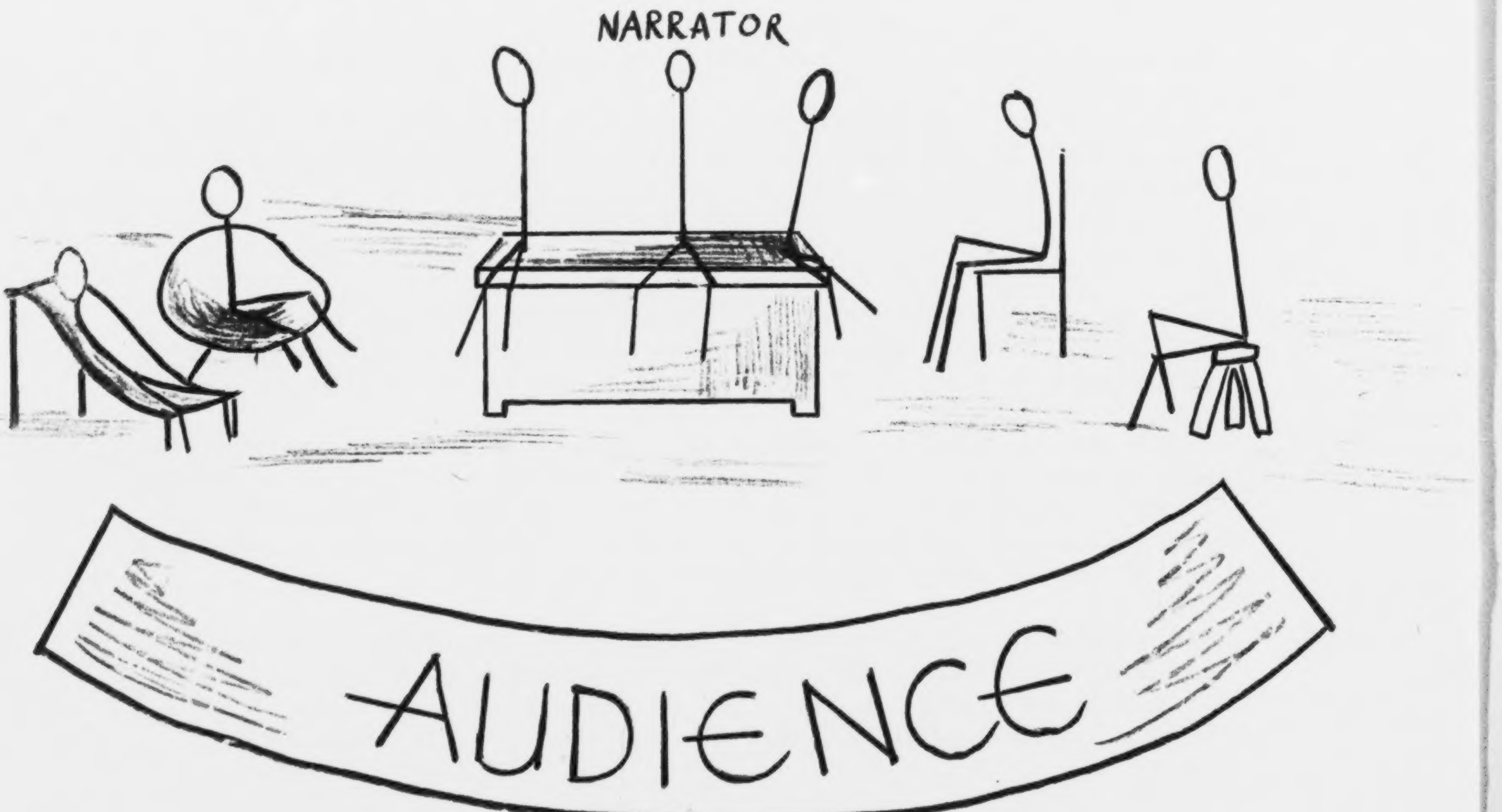
ONE: "This was the noblest Roman of them all. All the conspirators save he did that they did in envy of great Caesar; he, only in a general honest thought and common good to all, made one of them. His life was gentle and the elements so mixed in him that nature might stand up and say to the world, 'This was a man.'"

NARR: And so the play ends as the bodies of the conspirators are carried off stage and the audience is left to ponder a question: IS THIS A TRAGEDY OF CAESAR, A GREAT MAN MURDERED BY HIS LESSERS, OR OF BRUTUS, A NOBLE AND PATRIOTIC MAN WHO DIED FOR HIS MISTAKES?

Reader's Theatre, An Afterword

For this part of the unit, some suggestions might be appropriate. I have used several arrangements and found the following to be most successful. Select students who read well and are interested in drama; they offer the best renditions of the parts and usually study their lines with some care. Preparing them either with the class or after school is helpful because few realize that a speech may be delivered with several meanings, depending on intonation, gesture, etc. Attempt to pilfer all types of chairs: a soft lounge chair, a stool, a desk, folding chairs, etc. This helps the audience to be aware of a "production" and takes away the atmosphere of another panel presentation. Perhaps a sheet-type toga, sandals, a bit of jewelry, a dagger, or any other stage prop that can be found with little effort can be incorporated, adding to the subtle but melodramatic nature of the performance.

If you are fortunate to have movable desks, I suggest the following arrangement for characters and audience:



Class Analysis

Needless to say, to the experienced teacher this unit offers one major drawback; the students have not actually read *Julius Caesar*. Rather than assign "an act a day," I prefer at this point to skim the play in class, glancing at a sufficient number of lines to draw parallels with our presentation. This in-class study consumes less time, and involves less drudgery than assigned reading, which usually results in a brief session with *Cliff's Notes* or any of the other available plot summaries. It has been my experience that involving the audience in a dramatic experience will encourage the better student to read the play on his own and at least provide some involvement for the poor student, who wouldn't have attempted more than the first few scenes anyway.

Much of our time at this level in drama study is spent analyzing specific passages that pertain to the overall interpretation of the play. All of the speeches have been heard in our class presentation and reviewed in our skimming. This procedure, we hope, has raised some questions for the students. These questions are better answered by the class itself than by the teacher. To encourage a more serious research effort, I usually select key passages and assign them to groups, selected by row, student choice, or the desire to work on a specific passage. These groups are given the assignment of writing a paraphrase of a selected passage, and of meeting for one class period under a selected chairman and preparing a class presentation of both paraphrase and the meaning of the passage against the larger background of the play. These five or six presentations should take about two days, raising some interesting questions and providing insights into the overall meaning of the play.

A third day must be spent reviewing the entire unit and tying together any loose ends pertaining to the play itself. This discussion is usually quite a lively one, and questions or comments of value can be placed on the blackboard for further student analysis. Combined with topics suggested by the class, these might prove to be valuable tools in assessing the value of the unit and method. A paper should be decided upon by the entire class, or by individual choice, and whatever they have learned will readily become evident with this paper. Perhaps an interesting sidelight might be accomplished by giving the students an exam that you have used with other classes under "the old method," and comparing results.

Papers and testing provided grades for report cards; however, an experience, by definition, alters behavior. I find it infinitely more rewarding to provide the means for that experience and encourage students to participate by providing the most provocative medium available, even though they may never *really* know how many angels there are on the head of a pin.

NOTE: This Reader's Theatre presentation has been prepared by a *PROJECT INSIGHT* teacher for an average or below-average class. One of the other participants (Sister John Mary of St. Joseph Academy), whose project is being submitted for possible journal publication, used the Reader's Theatre idea as a student activity. For this example of what an above-average senior ca do as independent work following a class study, see "Reader's Theatre of Goethe's *FAUST*," pp. of this publication.

ACKNOWLEDGMENTS

I wish to acknowledge the advice given so freely by so many, most of whom I ignored. Of great help, however, were: Mr. Robert Riedthaler, Solon High School; Mrs. Florence Wagner, Bedford High School; and Sister Mary Owen, S.N.D., Cleveland Board of Catholic Education. Their expert assistance in areas where my lack of experience proved an obstacle is greatly appreciated.

Syllabus for
Above-Average Students
Grade 10

SPOTLIGHTING

LITERATURE, LANGUAGE, COMPOSITION

Sister Mary Borgias, S.N.D.
Notre Dame Academy
Chardon, Ohio

INTRODUCTION

What It's All About

This syllabus is the result of more than two years of experimentation with innovative materials and methods.* Although it has a fairly definite structure here, it is still *in process*, because it is continually being adapted to fit the needs and abilities of the students, to accommodate cultural experiences available currently, and to profit from the most recent English curriculum developments.

The actual result, then, of my experimentation as a member of *PROJECT INSIGHT* cannot ever be a final report or a permanent program. Rather, it is a change that takes place within the teacher that centers around three things: the student, the English class seen as an experience much broader than the classroom, and the teaching of *process* rather than specified subject matter.

Most of us teachers agree that we are teaching *students*, not literature--that the persons before us are more important than the books on the desk. But the *INSIGHT* teacher carries this conviction to its natural consequences by letting the needs and powers of the students in a particular class shape the specific objectives and the actual content of the course. General objectives are set up ahead of time on the basis of the psychology of the age group, but these are freely adapted, and often most successfully so with suggestions from students.

*Although *PROJECT INSIGHT* was formally organized one year ago, experimentation with most of the content of this syllabus began more than one year before its formation.

Once we let the students suggest ways to keep the course relevant to their needs, we can no longer restrict English to books and the classroom. Their *English experience* will be as broad (or as narrow in the beginning) as their world. Some activities they suggest may not be very *literary*, but their very suggestions show that they are trying to *make connections* between the world of literature and composition, and their own world of daily life.

With the students at the heart of the *English experience*, and with a great field of literary and non-literary experiences as content, we realize that we want to teach our students a *process* of learning, a way of growing. We let the three strands of English -- *language, composition, and literature* -- flow in and out naturally as the students become involved in an experience, learn how to perceive, interpret, and then evaluate it. An image that might illustrate all of this comes from the non-scientific, non-literary, but very human occupation of tailoring: the teacher, holding the threads of literature, language, and composition along with the natural fibers of everyday experiences, guides the student to weave for himself a seamless garment, a close-fitting coat of discernment and sensitivity.

How Some Students Have Responded

The following section of the report is a collection of students' responses to questions and assignments during the course of the project. As you read you will notice that the responses are not limited to students of above-average ability in Grade 10. This is so because I tried out many of the activities on different types of students: by its nature, *PROJECT INSIGHT* cuts across grade level lines, and content if not too tightly structured can produce satisfactory results if adapted to fit the class.

Use the following key to determine which type of student was responsible for the remark.

SO	Sophomore	AA	Above average ability
SR	Senior	AV	Average ability
STU	Student	BA	Below average ability

TEACHER: Respond to the *TALE OF TWO CITIES* any way you wish--whatever way that will help you grow and show that you have grown by reading the book. There will be no other test on the novel. The project will be your evaluation and the evaluation of *you*.

SOAA: I was really struck by the mixture of historical and poetic truth in this book. I want to give my ideas orally to the class.

SOAA: I noticed that Dickens capitalizes many words within sentences. I thought I'd go through the book again and try to find reasons for this.

SOAA: I like Dickens as an author but you said that he has so many faults as a writer. I'm calling my paper, *DICKENS--LITERARY TRAITOR OR LITERARY HERO.*

SOAA: I'd like to analyze the different kinds of language in the book. Dickens used dialect to reveal character, and exaggerated formal style to satirize English society.

STU: The four of us worked together on symbolism. In our paper, *TALE OF FOUR SYMBOLS*, we studied the major archetypes in the book, symbolic characters, symbols in chapter titles, and symbols in foreshadowing.

TEACHER: This poetry magazine that you will *edit* should open up to you many different and exciting things that poets--especially modern ones--are doing with words. Choose a theme or some other unifying device--color, youth, time, war, sound poems, poems written by young people--and find as many poems as you can to fit the theme. Write an introduction explaining what poetry means to you.

SOBA: I chose the theme of death because I want to be a mortician and I know there is more to death than just the sad side. There are many poems that really helped me see the beauty of death.

STU: I love children so I chose them as my theme. The illustrations in my magazine are originals by friends of mine that are five and six years old.

STU: So many adults say teenagers aren't serious or deep. I wanted to show by the poems that they are very serious and think deeply about important things like love, death, war, loneliness.

SRBA: I chose short poems because I don't like long ones.

SOBA: From this poetry magazine the only thing I learned was to understand the meaning of poems. The one thing I enjoyed the most was making up poems.

SOAA: I looked up poems that were written by teens and also found many others I liked. Last night on the bus we were reading each other's poems and I found many more that I liked and wanted to copy down.

TEACHER: What exactly *IS* a hero? Can a person be a *secret* hero--one who has risked his life, for example, and has received acclaim from no one? Does he have to be a good man to be a hero? How are literary heroes related to the ideals of a nation?

SOAA: I think that a hero has to be admired by at least one person. The hero is the ideal of the admirers. He doesn't have to be a *good* man, because some people don't have really good ideals. Hitler was the true hero of thousands of Germans, but he wasn't good by our standards.

SOBA: I want to give a talk I thought through myself on heroes. I tried to figure out the difference between a genuine and a false hero. I think a false hero *thinks* about and *wants* the glory for his heroic actions, like a drag racer.

STU: Wait a minute! How can anybody possibly be a football *hero?* How ridiculous! You've got to do something really *heroic* to be a hero. Football, or any sport--that's not heroism!

STU: But anyone who's admired as an ideal is a hero, isn't he? I even found an article in *READER'S DIGEST* called *WHY WE NEED HEROES* and it talks about sports heroes. My heroes are sportsmen no matter what *you* say!

SRAA: I would say that a hero in literature reflects the ideals of a period because the ideals of the period were already formulated when the author started making a hero. Since the author was brought up with these ideals the hero he created would have to have them.

TEACHER: Observe someone, preferably someone at home, for the next two weeks. Watch them in different moods--notice the little things.

STU: My father sits listening quietly to a heated resume of my mother's hectic day at the office, trying to sneak an occasional glance at Huntley-Brinkley TV 3 news without much success. He looks like an observer in a tennis match, his eyes moving from one to the other.

STU: You can tell Mark is a pretty neat boy. When he eats, he doesn't like his plate cluttered with bones. Mark places the bones in a neat mound on the table.

TEACHER: What do you think I am trying to teach you? What are you learning?

STU: I think you are trying to teach us to learn how to express ourselves the way we really want to and maybe to see what's happening around us more clearly--to show us another idea about English as a way of better communicating with people. I'm still trying to figure out how to know myself better through observing many things.

STU: You're trying to teach us to observe things especially the ones taken for granted because they're common. Little by little I'm noticing things I never noticed before, for example, I asked a girl if she got her hair cut and she said, "Yeah, two weeks ago."

STU: I don't know what you're trying to teach us. I don't see the connection between anything. I'm not learning too much because I can hardly stay awake.

Description of the students for whom this syllabus is designed

This syllabus has been planned for sophomores of above-average ability. It can be adapted for average or below average students, but some of the core concepts would be very difficult for them: romanticism and realism, and the relationship between language and literature in their historical development.

Objectives

Romanticism and realism are the general concepts unifying the year. They relate well to sophomores, who are very idealistic on a personal level, but are beginning to be realistic, and can discern this quality at least on the academic level.

The first semester emphasizes composition because the better students, especially, need the technical writing skills to help them express more sophisticated ideas.

The year begins with drama, both improvisations and scripts, to help the students use language to explore their world. Drama helps the teacher *"to direct attention more and more to the experience, the reality, the fact, and away from the purely academic study of literature and language." (DRAMA IN THE CLASSROOM,* p. 52*)* Drama involves *DOING* more than *KNOWING,* and hopefully will develop an ease in self-expression, a sensitivity to the rhythms of speech, and the ability to go beyond the printed word in interpretation.

The objectives below follow the scheme on pp. 24 and 25 of *PROJECT INSIGHT* Guidelines, *Up the Down Spiral.*

LANGUAGE

ENGAGEMENT: To become aware of the levels of language
To appreciate the richness of the English language

PERCEPTION: To see how language reflects culture through a study of the history of the English language

INTERPRETATION: To interpret levels of meaning in words especially with the help of drama

EVALUATION: To be able to judge the appropriateness of language in different situations

INTEGRATION: To develop a deeper appreciation of the power of language to express human thought and emotion

COMPOSITION

ENGAGEMENT: To develop a deeper appreciation of the power of language to express human thought and emotion

PERCEPTION: To analyze the writing styles especially of modern professional writers and be able to recognize their techniques
To incorporate into one's own writing the skills of precise word choice and careful selection of detail
To develop skill in formal and informal styles of writing

INTERPRETATION: To be able to interpret one's world realistically through words

EVALUATION: To be able to judge good and poor writing styles
To be able to evaluate one's own writing against objective standards

LITERATURE

ENGAGEMENT: To enjoy wide reading as a means of personal pleasure and growth
To discover poetry as a delightful and enriching experience

PERCEPTION: To see the growth of British literature from the Old English Period to the Renaissance

To learn the characteristics of the epic, the sonnet, the metrical tale, and the romance
To be able to use the mechanics of poetry
To learn the different types of characters in fiction: round, flat, symbolic, static, and dynamic

INTERPRETATION:	To interpret literature of the romantic mode To interpret mood though image, especially in poetry
INTEGRATION:	To develop a finer taste for quality literature, especially poetry To develop ease and skill in expressing oneself orally

Unified Objectives?

If this division of objectives into language, composition, and literature disturbs you---*GOOD!*---you have the *INSIGHT* spirit. The division was made to clarify the engagement-integration pattern, and a more synthesized set of objectives for the year are stated below.

To grow in sensitivity to spoken and unspoken communication
To develop ease in verbal and non-verbal self-expression
To understand the principles of levels of language and audience awareness
To be aware of the beauty in ordinary things and events
To gain skill in recording observations in concrete, specific diction
To understand the meanings of romanticism in literature and life
To develop some ability in evaluating fiction and poetry
To draw delight and insight from poetry by understanding how it communicates experiences to us
To appreciate the English language and our rich literary heritage

Description of the Program

Even though the year is divided into sections, the lines between the sections are not definite--there is a natural flow from one into the other, each having its own particular emphasis.

The texts used for the experimentation were *EXPLORING LIFE THROUGH LITERATURE* (Scott, Foresman, and Co. for Grade 10) and *ADVENTURES IN ENGLISH LITERATURE, VOL. 1* (Harcourt, Brace, and World).

The sophomore plan given here is to be followed by a comparative study of British and American literature in the junior year. (Another *PROJECT INSIGHT* unit describes this plan.) The senior year is a study of contemporary British and American literature, and literature of the Western world.

Suggestions for procedures

Use the inductive method whenever possible, especially to introduce new material.

Handle each genre as a distinct form written to give a distinct type of experience: drama should be acted out, even if the students read spontaneously with unplanned gestures and movement; poetry should always be read aloud; students should read some stories and poems to others, since they are all written to be enjoyed before being studied.

Before an analysis of a piece, allow time for the direct experience of the literature. Prepare the students for the experience by using another art form, or by discussion of a situation in their lives that parallels the one they will have in the literature. Take some pieces for the experience alone, without discussion, analysis, or explicit interpretation.

Encourage the students to keep a personal journal to record their observations, reactions, feelings, besides passages from books or snatches of songs. The journal is personal and will not be graded or read by the teacher. Because many like to keep the journal but forget to write in it or have little time, use class time for an entry. Use some entries for exercises of close observation.

Encourage the students to do some reading outside of class. Check their reading activities by use of *spot reviews:* on any day ask each student to say something about the book he is reading currently.

Take vocabulary development and drill as is needed by the works studied.

Drill punctuation and usage as much as is needed by the group. Special problems can be mastered by intense drill at the beginning of class daily.

Base most of the tests on powers achieved rather than on facts recalled. These powers include analysis, interpretation, and evaluation.

On the following pages highlights of the year's program are presented as SPOTLIGHTS on the various aspects of language, composition, and literature.

SPOTLIGHT ON DRAMA

Activities

1. Pantomime ways of walking, moods, characters.
2. Discuss the importance of observation of small details of human actions and emotions.
3. View the film of Marcel Marceau *IN THE PARK.*
4. Assign individuals or groups to pantomime simple situations.
5. Improvise situations using words, some of which lead directly into the play, *MIRACLE WORKER.*
6. Read and act dramatically some scenes from *MIRACLE WORKER.*
7. Give a written response of some kind to the experience of the play.

Teaching Suggestions

First Day

Begin the class by doing a pantomime. Use any subject you wish, perhaps humorous for the first time. Choose something simple and from nature. A fly on a scarecrow's nose (the scarecrow is animated) or water flowing are suggestions.

The day before, ask a few students who have some imagination to prepare a short pantomime using their hands and arms only. After you have performed, let the students guess what you pantomimed. Then ask those who have prepared something to come up and perform for the class. Let the class guess the nature of the action.

Now lead a class discussion using the following questions and quotations to help the students understand pantomime and its purposes.

> Why do we enjoy pantomime so much? Is it difficult to do? (Ask the students who had prepared one the night before.)
>
> Have you ever seen a professional mime (rhymes with *dime)* perform? What did he imitate? Do you remember any special techniques?
>
> Here are the words of one professional, Frans Reynders, who is from Europe and was touring the U. S. a few years ago:
>
> *"Children learn wordlessly: they feel, smell, taste, examine, are in wonder at...water moving, trees standing up without feet, fingers moving by themselves. They see beauty and love it without thinking of it or talking about it.*
>
> *"Then they grow up and become sophisticated and afflicted with 'snobbism.' They must follow all the social laws and rules. They must not show their emotions. They must reject everything not accepted by the people they live and work with.*

"Some adults are so unhappy, so miserable, because they do not see the beauty in the trees, in the sky, in the flight of birds. So the mime tries to bring grown-ups back to a more childlike (not childish) outlook. We should fall in love with and marry the beauty we see around us.

"We do not own something until we know it. Most people do not really own their bodies because they do not know them. The human body is one of the most complex, most beautiful things on earth--to appreciate our senses, to use them and develop them is to know them. Our bodies are the houses of our wonderful brains. We should keep them fit, bear them proudly--we are men!"

And here are some comments from perhaps the most famous living mime, Marcel Marceau (summarized from an article in *DANCE* magazine):

Words are often more of a barrier to human communication than a means to it. A mime tries to arouse genuine human emotion through facial expression and movements of the body--the face is a universal language. My troupe have performed entire plays through pantomime (Gogol's OVERCOAT for one) and have received the same emotional response from the most diverse audiences on both sides of the Iron Curtain. When the same plays were performed with words, the responses were quite different.

Mr. Reynders has had the same experience: when he performs, he watches reactions--giggles, laughs, periods of silence. He discovered that no matter what kind of people he has--sophisticated New Yorkers, Europeans, high school boys, middle-class children or poor little Navajo tots--the reactions are *EXACTLY* the same.

What value is there for us to do some pantomime? (Let the class come up with some of these ideas.)

--helps us to see with our eyes what we often miss because we talk too much
--trains us to look more closely at the beauty around us in ordinary things
--increases the power of our senses

ASSIGNMENT: There are two parts to the night's task. One is to be done by groups of 6-10 students. Have students choose any one of the following 5 pantomimes they wish to prepare. The group of 6-10 who choose #1 will meet together the next day, etc. In preparing this part of the assignment the whole body or just a part may be used.

1. water moving (from any source)
2. bug or insect (doing something)
3. flower opening
4. leaf falling
5. tree (moving or growing)

Each student also prepares a pantomime of a particular bird or fish. The specific animal is personal choice. Try to choose a definite one--shark, jelly fish, octopus, chicken, hawk, crow...

Second Day

Students meet immediately in work groups according to their choice. Groups should all be about the same size. Each student performs his pantomime for the group and the group chooses the best one (the best flower opening, for example). Then each one, still in the same group, performs his fish or bird. The others try to guess what animal he is imitating. Again, the best one is chosen, and the best from each group then presents his pantomime to the whole class.

If time permits, let the students record their personal reactions and thoughts on pantomime in their journals. (The journals should be brought to class each day.)

Assignment: Choose an animal--mammal, bird--and show how a person walks and moves like that animal. (The teacher should demonstrate--a cat is an easy example to use.) Any actions or moods may be shown, but the walk is the important thing.

Third Day

Students meet in groups again to perform and pick the best of each group. The teacher should circulate around the room. The best pantomimes from each group are presented to the class.

Discuss other ways people act that are similar to the way animals act. (A good journal entry is *What Animal Do I Act Like?)*

Assignment: Using the same personality-type as last night, show how that person would get angry, would calm himself or herself again, and how that person would show fear.

Fourth Day

Change groups and have students perform their mood-pantomimes. Students should watch especially for facial expressions, and the action of the hands. Instead of choosing the best in the group, discuss with the class some questions like the following:

What did you learn about people as you were preparing your pantomime and watching others?

What are some ways that people communicate without using words?

What kinds of ideas, feelings, etc., are communicated most easily without words?

What is the value of language?

Assignment: Watch closely someone (or several people and compare) talking on the telephone and watching T.V., or doing something at leisure.

Fifth Day

Show the short film, *IN THE PARK,* by Marcel Marceau. Any other of his films will do , or if possible, one of Charlie Chaplin. *IN THE PARK* is about 16 minutes and can be shown twice.

Assignment: For today's journal entry, react to the film you saw today.

Sixth and Seventh Day

Form the class into pairs of people for the following pantomimes. Each pair does the scenes but is not to bother with the rest of the class who should be occupied with the same *scenario.* The important thing in the sense of discipline is silence and seriousness in keeping to the matter at hand.

1. Mr. A. is sitting on a bus (in the aisle seat) reading his morning paper. He notices the headlines about an escaped convict in the area. A picture of the fugitive appears with the article. The man in the window seat drops something and leans over to pick it up and Mr. A. notices his face--exactly like the picture in the paper...(each pair acts this out and finishes the *scenario)**

2. A girl in your class has received her boyfriend's ring the night before and is trying to have you notice it without actually telling you...

3. Two people are talking on the telephone: one, an irate neighbor whose front window has just been broken by a baseball; the other, the mother of the boy whose baseball broke the window...

4. Two situations: a girl calling a boy to ask him to HER school's prom; a boy calling a girl to ask him to HIS school's prom.

The following situations will require larger groups, or the whole class.

1. Passing a note during class. Students themselves decide what the teacher will do.

2. A typical English class. (If you are brave, let them pantomime the class as *they* see it.) Students take all the parts.

*This idea has been adapted from *DRAMA IN THE ENGLISH CLASSROOM (NCTE, 1968).*

Eighth Day

(The *scenarios* may take longer than two days.)

Let the class choose its own groupings and prepare its own pantomime, or you may allow them to use words. Up until this time, however, words are not used at all.

You may want to move along to the dramatic play that will be taken. *MIRACLE WORKER* is being considered for this particular class.

In groups, let the class work out in pantomime or with words, the following scenes.

1. A father, mother, and grown son are having a family argument. The father has a strong temper, the mother is insistent, and the grown son offers solutions unacceptable to both.
2. An older sister, masculine and unsentimental by nature, is leaving home for a long period of time. The little sisters, who love her, are crying. (Group can create the mother and father.)
3. You are blind and want to play with other children who are cutting out paper dolls.

Ninth or Tenth Day

Begin the reading of *MIRACLE WORKER* by describing the personalities of the various characters and letting the students choose roles for the readings.

Plan to read as much of the play as possible in class. Have some students prepare parts the night before the class reading.

Allow groups of students to block short scenes and present them to the class after the play has been read. The students can choose the scenes they wish to present.

SPOTLIGHT ON OBSERVATION AND REPORTING

Activities

1. Observe closely everyday *dramas* noting language, motivations, and ways of communicating without words.

2. Discuss the importance of different levels of language.

3. Improvise situations that would require different levels of language. For example, explain a car accident to a policeman, a parent, a close friend, a small child.

4. Write a narrative of a scene observed first-hand, taking special care with language in the dialogue.

5. Review punctuation mechanics as needed.

6. Read some short stories and poems aloud to hear and experience the beauty of language, to learn to distinguish among the levels of language, and to become sensitive to the power of individual words to convey mood and thought.

   Some suggestions for the above include

HEYDAY OF THE BLOOD	*ONE PERFECT ROSE*
THE WILDERNESS	*THE PEOPLE, YES!*
VELVET SHOES	*BROTHER DEATH*
FIFTY-FIRST DRAGON	*LITTLE JESS AND THE OUTRIDER*

7. Discuss the factors that determine choice of style, especially audience awareness.

8. Analyze movie or book reviews written by professionals to determine the amount and kind of reporting and the techniques used to gain audience interest.

9. Write reviews for T.V. shows or movies, emphasizing relevant details and showing your awareness of the audience who will read these reviews.

10. Observe, report, and analyze any aspect of language you wish to study. Present an oral report to the class or a written article of your findings. Evaluation of your report will be based on audience awareness and appropriate use of detail.

SPOTLIGHT ON POETRY

Activities

1. Compare and contrast three types of passages to explore the meaning of poetry:
    a. from narrative in definitely non-lyrical style (Agee's *DEATH IN THE FAMILY)*
    b. from narrative in lyrical style (essay sections of *DEATH IN THE FAMILY)*
    c. from poem in narrative style (Frost's *BIRCHES* or *WILD GRAPES)*

2. Discuss what makes poetry *poetry*. (Prose communicates an idea; poetry communicates an experience.)

3. Closely examine some natural object you bring to school.
    a. Attempt to involve every sense in the examination.
    b. Write a response in prose--communicate the *idea* of the thing.
    c. Write a response in poetry--try to communicate the *experience* in words. Use words that will somehow carry the experience, that will stimulate the senses.

4. Discuss what some poets have said about poetry: Dickinson, Moore, MacLeish, Frost.

5. Take a close look at one poem (any one that has strong rhythm and intense emotion and that could be arranged for choral reading).
    a. Work out a choral reading of the poem to become conscious of rhythm, rhyme, tone, etc.
    b. Record the presentation and play for other classes.

6. Work out your own system for expressing rhythm patterns in a poem (use the one read above) to discover more facets of rhythm than the traditional markings reveal.

7. Read a poem with contrasting rhythm and apply your system of markings to it. (Use *THE RAVEN* and *CROSSING.)* Work out another system of rhyme patterns for these poems.

8. Discover the traditional ways of marking rhythm and rhyme.

9. Explore communication of experience through a variety of forms: shape poems, concrete poetry, blank and, free verse, sonnet form.

10. Experiment with some easy forms in writing your own poetry: listing-poems, poems that record just sounds, poems that describe sounds with colors, colors with textures, etc.

11. Edit your own poetry magazine. Collect copies of poems centered around a theme or type of your own choice. Look for as many poems as you can find on that theme. The introduction to the magazine should be a short explanation of your understanding of poetry. Illustrate the magazine in any way--the more creative the better. If possible, have at least one original poem. The poems used can come from ANY source: family, friends, high school literary publications, popular songs. The project will NOT be graded but must be turned in.

12. Examine these books containing excellent poems:
REFLECTIONS ON A GIFT OF WATERMELON PICKLE (Scott, Foresman)
VOICES, Books 1,3,5 (Rand McNally)
VOICES OF MAN, Literature Series (Addison-Wesley)

Teaching Suggestions

Approach

If the students don't know that they will be spending the next days on poetry the following approach will work. Otherwise, take the comments with the word *poetry* inserted where it belongs.

Read the statements to the class, omitting the word *poem* or *poetry* whenever it occurs. After each statement, ask if anyone knows what the writer was speaking of. Read the most obvious last.

> "*(Poetry)* has the virtue of being able to say twice as much as *(Prose)* in half the time. . . .The drawback is that if you do not give it your full attention, it seems to say half as much in twice the time."
> *Christopher Fry*

> "*(A poem)* begins with delight and ends in wisdom." *Robert Frost*

> What is *(poetry)* ? Who knows?
> Not the rose, but the scent of the rose
> Not the sky, but the light of the sky
> Not the fly, but the gleam of the fly. . .
> *Eleanor Farjenn*

> " *(Poetry)* speaks directly to and for our emotions. There is no middle ground; nothing standing in between to run interference for us, to soften the blow or reduce the impact."
> *Eve Merriam*
> *INSIDE A POEM*

> "If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is *(poetry)* . If I feel physically as if the top of my head were taken off, I know that is *(poetry)*. These are the only ways I know it. Is there any other way?"
> *Emily Dickinson*

> " *(Poetry)* is the journal of a sea animal living on land, wanting to fly in the air.
> " *(Poetry)* is a theorem of a yellow-silk handkerchief knotted with riddles, sealed in a balloon tied to the tail of a kite flying in a white wind against a blue sky in spring."
> *Carl Sandburg*
> *from TEN DEFINITIONS OF POETRY*

Development

Many students complain that *tearing poems apart* ruins them, yet teachers insist on the value of analysis.

The real question is how to help the students *GROW* to see the value of analysis without ever analyzing for its own sake.

One solution is -- Don't *tear a poem apart,* but put it together piece by piece!

We are often prepared for any experience by being introduced to it gradually. Before we actually view a film spectacular, we might
--see previews
--read an article on the director's special techniques
--read reviews
--hear comments from friends
--listen to a recording of the theme song

This gradual introduction to the film has really been a kind of analysis because it has made us look carefully at the parts of the whole. If we have been perceptive, we will have a powerful total experience when we do see the film.

We can help students become sensitive to the elements of poetry by introducing them to a poem, piece by piece. A narrative poem with strong rhythm, rich sound effects, and skillful use of rhyme seems best to use. Three poems are especially good: *THE RAVEN* by Poe; *THE BRONCHO THAT WOULD NOT BE BROKEN* by Lindsay; and *THE SKATER OF GHOST LAKE* by William Rose Benet. The following is one way in which *THE SKATER OF GHOST LAKE* could be presented.

First Piece Show a photograph of a dark snowy woods. Ask for the *feeling* that the picture evokes. Discover what might happen in a woods like the one shown.

If you are more creative, take three pieces of black construction paper. On one, chalk in a figure suggesting a boy skating--very vague. On the second, have the boy-figure and a smaller one suggesting a girl. On the third, add a suggestion of a large bird swooping down on the two other figures. Ask for ideas on the meaning of the pictures.

Second Piece Tap out the **rhythm** of the first few stanzas. Since the rhythm itself might suggest almost anything, change the tempo radically in the lines that are dark and mysterious to suggest the evil.

Ask of the students: what comes to you mind when you hear the rhythms and look at the pictures?

Third Piece Write the following sets of words on a transparency. Put some kind of sketch on the plate, even if it is only a few outlines of fir trees and a lake -- any picture is better than none. It will change an abstract, impersonal list of words to an *illustration.*

cold
scrolled
whirrs
firs

ring
swing
cold
old

stride
wide
late
mate

glides
strides
hark
dark

she!
tree
side
glide

hand
planned
side
glide

reel
steel
mate
late

lies
eyes
cold
old

begin
violin
bound
sound

verge
emerge
swing
wing!

side
glide
veers
piers

fear?
here!
flee?
see!

sound
round
fret
jet!

pace
race
thin
violin

spears
ears
prey
away!

sleep
deep
whirrs
firs

Read the words aloud, savoring the sounds. Make a big issue of the *sound* of words, especially with poetry. Have students *listen* to sounds as carefully as they do to musical instruments.

Ask the following questions:

What does the end rhyme hint to you about the poem? (plot)

What do these words imply: late...mate
she...side...glide...hand
begin...sound
emerge...wing
veers...piers
fear?...here!...flee?...see!
prey
jet (the color, not the plane)

Do you notice anything interesting about the first group of words and the last?

What vowel sounds are used most? Is there any reason?

Can you give the poem a definite setting? season? action? characters?

What is the pattern of rhyme? Do all the stanzas follow the pattern?

Fourth Piece Write the following on a transparency:
ebony; jet reel verge
sentinel skurr

Ask if these words give any more hints about the poem.

Fifth Piece Read aloud slowly the following sound devices.

deep dark firs
brisk sound, swift sound
ring tinkle ring
crackling cold
crisp is the whisper

skurr of the steel
string pluck-plucked
muffled in mist
flit-flit -- a phantom
crackling lightning -- a roar in their ears

Ask these questions pertaining to the above:

How does this poet use sounds to convey emotion? (Give the specific techniques.)

What is the effect of the repetition of complete words?

Are the sounds predominantly liquid? hard and heavy? clear-cut and light?

Which phrase do you like the best for *sound?*

Sixth Piece — Read the last two lines of the first stanza and the last two lines of the last stanza. Show them on a transparency.

"Far in its shadows a faint sound whirrs;
Steep stand the sentineled deep, dark firs.

* *

Faint in its shadows a far sound whirrs.
Black stand the ranks of its sentinel firs."

Ask of the students: what do you notice about these sets of lines?

Seventh Piece — Discuss the title of the poem: *SKATER of Ghost Lake*.
Do you think this title fits all the other hints from the poem?
There seems to be *two* people from the other hints, but the title indicates only *one* skater? Why?

THE POEM — Read the poem with as much expression as possible. A musical background with an eerie sound would be very effective.

NOTE: If your class is restless with so much preparation, cut out some of the pieces. Don't spend too much time on any one of them.

Other poems will lend themselves to other kinds of pre-analysis: music first; or the last line; or images.

Mystery Forms

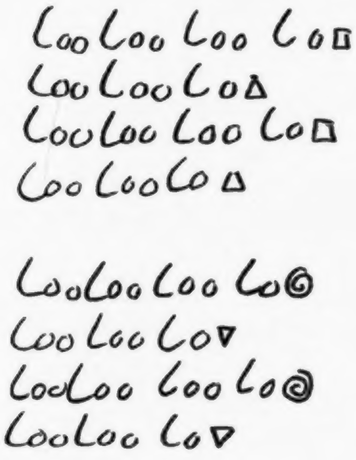
After the students have learned the basic skills of tracing rhyme scheme and of scanning, put the five forms (found on the next page) on the board or show a transparency. These forms are most effective when presented in color -- especially if the rhyme-symbol (at the end of each line) is represented in different colors.

Have no words with the *MYSTERY FORMS*, and it isn't even necessary to tell what they represent. Just begin with this question:

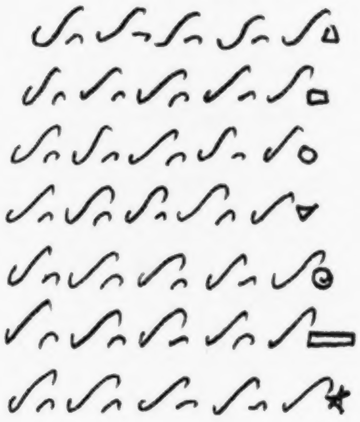
WHAT DO YOU SEE IN THESE LINES?

MYSTERY FORMS

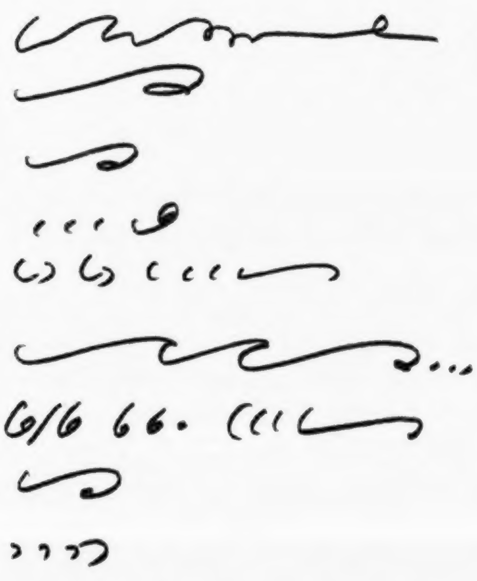
Traditional Form



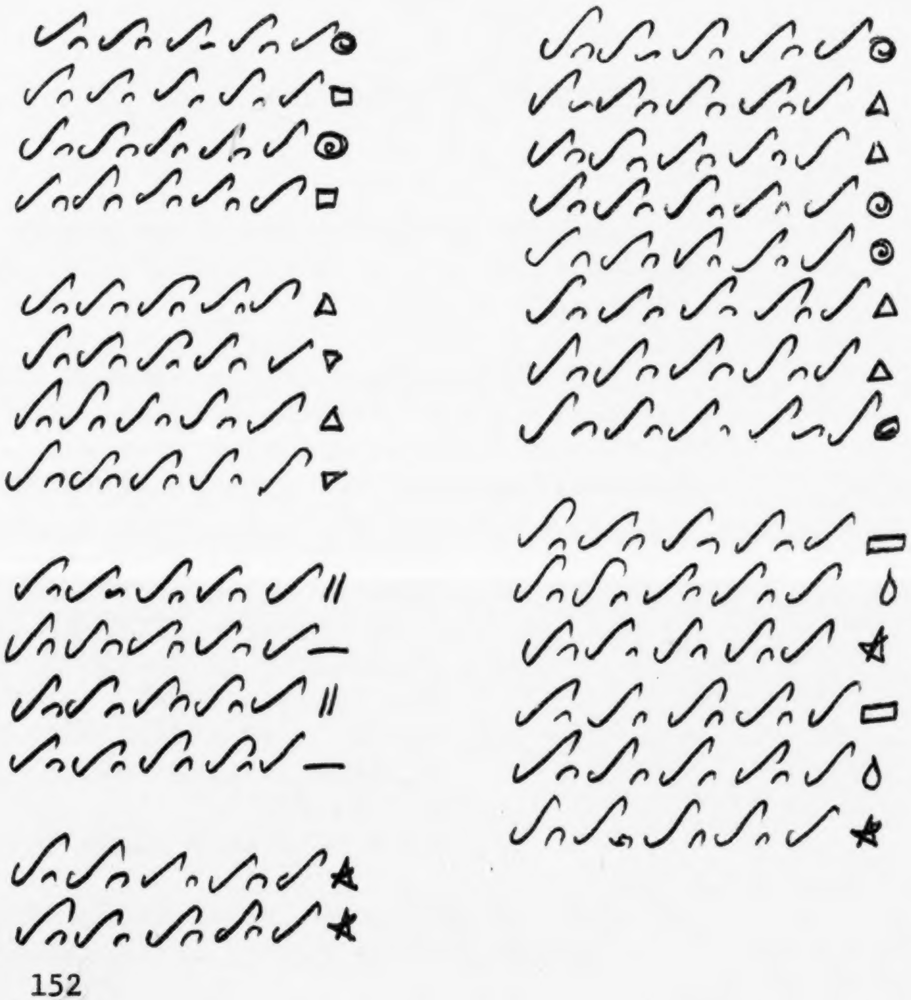
Blank Verse



Free Verse



SONNET



English

Italian

When the students have discovered as much as they can from the forms, lead them to more definite knowledge:

> Find poems in the text that might fit any of the *MYSTERY FORMS*. Which form is most tightly structured? most loosely structured? Which type is very popular today? Why do you suppose poets still use very structured forms?

Give the students brief definitions for each form:

traditional form: a general term used for stanzas of definite number of lines, definite meter, and definite rhyme scheme

blank verse: any number of lines of unrhymed iambic pentameter

free verse: any number of lines with no definite meter or end rhyme; usually uses the natural rhythm of speech

sonnet: fourteen lines of iambic pentameter with rhyme scheme depending on the type of sonnet being written

- English (Shakespearian) *ABAB CDCD EFEF GG:* Three quatrains, each with a new development of the theme, clinched with a couplet.

- Italian (Petrachian) *ABBA ABBA CDECDE:* An octave presenting a question or problem; a sestet giving the answer or solution. (The sestet has many variations in rhyme scheme.)

The Sonnet, after 400 Years...

Approach

There's something about the sonnet form that challenges poets and rewards them if they have the discipline. (Read John Gillespie Magee's *HIGH FLIGHT*.)

The Elizabethans got the sonnet form from an Italian poet, Petrarch, and adapted it a bit--the English sonnet is the result. Read the following sonnets and decide which type each one is, and if each has all the characteristics of the type it seems to be.

1. Any sonnet of Shakespeare (1564-1616): #130 or #55
2. Spenser's sonnet #37 or #75 (1552-1599) OR from Sidney's *ASTROPHAL AND STELLA*, #1 or #39
3. Wordsworth (1770-1850), *NUNS FRET NOT* (perfect example of the Italian type) OR Keats (1795-1821), *SONNET ON THE SEA*
4. Elizabeth Barret Browning's *SONNETS FROM THE PORTUGUESE*, #14 or #43
5. John Gillespie Magee (c. 1901-1919), *HIGH FLIGHT*

(All of the poems above, except *HIGH FLIGHT*, can be found in the *VIKING BOOK OF POETRY OF THE ENGLISH-SPEAKING WORLD*, 1958.)

Development

Compare notes on how well the sonnets follow the form. Students should see that many sonnets do not follow the strict thought-divisions of quatrains or the octave-sestet division.

Explore the language in the sonnets:

- What sonnets turn you off? Why? (probably flowery language)
- Do you think the Elizabethans reacted to the language as we do today? Why or why not?
- Give some specific examples of extravagant language in the sonnets. During what years was this language used very much? (Use the date clues with the poets' names for helps.)
- When did the poets seem to get tired of the extravagance?
- Do modern poets or song writers use any techniques of language or gimmicks that we may grow tired of in time?

As a test for this section give students three or four poems that they have not seen. One of them should be a sonnet. Ask questions that will make them compare form, mechanics, thought patterns, imagery, and quality.

SPOTLIGHT ON COMPOSITION

Activities

1. Compare and contrast the following passages on the same subject:
    - one in Latinate style with precise but scholarly diction
    - one in vague terms with deadwood and poor rhythm
    - one with fairly precise diction but complex structure
    - one with precise, concrete diction and structures of modern writers:
        absolute phrase, loaded (heavy) appositive, details as additional phrases after the main clause

2. Note that all good writing is the result of close observation, painstaking word choice, and careful structuring of sentences for variety and emphasis. Evaluate the above passages on these points.

3. Make a close analysis of the Latinate passage and the modern one to discover the modern structures.

    NOTE: The following exercises are modifications on Christensen's rhetoric of the sentence. Since the ability to trace levels of specificity in sentences and the knowledge of terms for all constructions does not always improve writing, especially of these young students, the exercises concentrate on realistic and concrete diction.

4. Study several sentences of professional writers for the use of realistic comparisons that appeal to the senses.

5. Observe and describe anything in *one's immediate experience* using realistic comparisons similar to the ones in the model sentences. (It is very important that the students observe something in their immediate surroundings. This will give them material for a concrete and precise description. A scene from memory or imagination will tend to be more vague and exaggerated.)

6. Examine several attempts made by your fellow students. The following faults will be recognized easily: sentimentality, exaggeration, faulty comparisons, vague diction. Write more sentences until all of you have written at least one good one.

7. Follow the same procedure of studying models, writing originals after personal observation, and class examination of your work until you can manipulate the absolute, the heavy appositive, and any other structure you should know.

8. Make a special study of ways you can use parallel structure.

9. Write short passages of a few sentences to learn how to vary sentence length and construction to fit the need of the thought.

10. Write a character sketch after two weeks of daily observation of any person. The sketch will be evaluated on realistic detail, concrete diction, appropriate constructions for clear and concise expression, audience awareness, and appropriate levels of language.

11. Work on a Writing Workshop for 2-3 weeks. (This project is optional for you.)
    a. Choose one of the following areas for intense work:
       objective prose (expository, analytical)
       creative prose (narrative, descriptive)
       poetry
    b. Study models of your choice of writing.
    c. Imitate models of professional writers for a few days. The teacher will check your progress.
    d. For the next week, try writing a major project according to your model: short story, several poems, or an essay or article. Read your work to one another aloud in class, since rhythm is important in all types of writing.

Teaching Suggestions

Use of specific diction and concrete examples is effectively learned by short controlled exercises and many good models. These can be found in texts or composed by the teacher. Students can look for them in their own reading.

The following exercise can be used to develop concrete diction. The more sentences the students have, and the more they are encouraged to search for *THE* word, the more skill they will develop.

SAMPLE EXERCISE

Complete the following descriptive sentences with the best possible word or phrase. Write your word or phrases in the blank space at the right.

1. The dust was thicker than ever, like __1__, so he coughed, and his eyes ran. 1.__________

2. The child __2__ out the door, carrying valiantly his daily cross of oversized stocking cap, double-padded snow suit, home-knit mittens, and knee-high, fur-lined boots. 2.__________

3. And all the smells, there was the smell like pickles from a bottle, and a faint yellow odor of __3__. 3.__________

4. The object, soft to touch, was mildly cold, like __4__. 4.__________

5. The sick man __5__ the words, hardly audible, desperately meaningful. 5.__________

6-7. A __6__, __7__ blast exploded over our heads. 6.__________
7.__________

8. The lively fire finger-painted the ceiling with __8__. 8.__________

9-10. Observe something in the room and write two sensory details to describe it. Appeal to two different senses. 9.__________
10.__________

SPOTLIGHT ON LANGUAGE AND LITERATURE
IN
THEIR HISTORICAL DEVELOPMENT

Activities

Introduction

1. Choose two or three of the following to answer:
    a. Find examples to illustrate that language can reflect the age of the person speaking.
    b. Find examples of the difference between men's and women's language.
    c. Find examples of language that fits a particular occasion (levels of language studied earlier).
    d. Ask a foreign language teacher for examples of how another language reflects its speaker's culture, attitudes and outlook on the world.
    e. Find out how the following words came into the English language:

father	house	mouth	candle
angel	uncle	scatter	mansion
champion	investigate	participate	

    f. Find examples to illustrate how language can reflect different parts of the United States or of your state.

2. Discuss the power of language in interpreting reality. (Go back to earlier lessons on levels of language.)

3. Listen to the recording, *A WORD IN YOUR EAR, RADIO BEFORE TELEVISION, VOL. 1,* Folkways Records.

4. Answer the following questions in this pre-test.
    a. How many languages are being spoken in the world today?
    b. What is the most ancient language being spoken today? Where is it being used?
    c. Which is the best language?
    d. Which of the following is most closely related to English: Latin, French, German, Greek?
    e. Who were the first people to speak English and where did they come from?

Old English Period

1. Trace the development of the origins of the English language from Indo-Europeans to Anglo-Saxons (minimum time spent on historical events).

2. Analyze samples of Old English for sounds, spelling, word structure, sentence structure. Notice that heavy inflections allow more freedom of movement in word order.

3. View Anglo-Saxon poetry as the expression of a people as they experience life -- same intensity of emotion as we have -- through lyrics, riddles, mechanics, kennings, and the epic form composed of a super hero, super obstacle, and super reward.

4. Read the epic *BEOWULF* (easily read in *junior* versions) and
    a. Discuss how this epic reflects the ideals of the people.
    b. Study the romantic and realistic elements in the epic.
    c. Compare it with the *ILIAD* or any other epic.

Medieval Period

1. Study the expression of certain types of language:
    literature of the lower classes -- ballads
    literature of upper classes -- romances

2. Write the story of a ballad as it would be told in a romance or rewrite a romance realistically. (test)

3. Prepare something individually or in a group that uses romance and realism in some way -- a skit, a paper, a modern romance, etc. (project)

4. Study Chaucer for his realism, gentle satire, humor, keen observation of life; note the Prologue and one or more tales from his work *THE CANTERBURY TALES*.

5. Write a *Prologue to the Tales of _____ High School* after you have observed the students in that school. Use Chaucer's characteristics of realistic detail, humor, gentle criticism in your work.

6. Trace the medieval drama from its origins and development to Shakespeare.

7. Dramatize parts of *EVERYMAN* and present a Reader's Theatre version of a miracle play.

8. Discuss the romantic hero as depicted in *DON QUIXOTE*.
    a. Divide the reading among the members of the class.
    b. Discuss the levels of satire seen in this work.
    c. Discuss romantic heroes and Cervantes' attitude toward them.

Renaissance

1. View slides first of Medieval art and then of Renaissance art and listen to the music of each period.

2. Choose one or two slides from each period for close contrast comparison; then play the music without the slides.

3. Draw as many conclusions as you can about the spirit of the Renaissance.

4. Make a list of the major writers (in all fields) and major historical figures; draw conclusions about change in emphasis as evidence by change in subject matter in writings.

5. Discuss how the following concepts influenced the Renaissance period.
    a. Life is a time to revel in the riches of this world.
    b. The interests, energies, beauty, powers of *MAN* deserve to be fully developed.
    c. Reason and scientific investigation are as valid a means to truth as faith is.
    d. Exploring the visible world is as rewarding as exploring the invisible world (through theology and asceticism).
    e. God is still at the apex of a very well-ordered universe, but man is the peak of the visible world and ought to be studied.

6. Read independently on any area of the Renaissance (one week of reading while taking notes around above concepts); present a panel on the key concepts developed through reading.

7. Review sonnet forms (or inductive development if not taken earlier); closely analyze a few sonnets for language, imagery, subtle control of thought. (Spenser's #37; Shakespeare's #130)

8. Cite examples of enrichment from other languages: Latin, Greek, Italian, French.

9. Note *modern English* characteristics: leveled inflections; strict word order; vowel shift.

10. Discuss the extravagance of diction in the poets of this period, especially in the works of Lyly.

11. Read *PASSIONATE SHEPHERD* and *NYMPH'S REPLY* -- examples of the pastoral theme, sophisticated townsman's dream of country life with touches of romanticism.

12. Dramatize key scenes from Shakespeare's *LOVE'S LABOURS LOST* to show his comic art and satire on romances.

13. Read *JULIUS CAESAR* or another Shakespearean play for close character study.

14. As your test, analyze assigned passages for language, characteristics of the period they represent, and any other important concept.

Teaching Suggestions

Answers to Pre-Test

1. There are about 2,500 languages being spoken in the world today.

2. Basque is the most ancient language still being spoken today in the tiny Basque country in the Pyrenees between Spain and France. (This language is a fascination to linguists because they can find as yet no clues about the origin of the first Basques and know of no language related to theirs.)

3. There is no *best* language. Every language fulfills its function of communication. If it did not, the people would stop using it. (This question will reveal some prejudices about English being the most effective language. Although it may be on its way to becoming the international language, it has its weaknesses: it is less musical than French or Italian; less precise than Greek or French; less phonetic than German -- sound and spelling don't correspond; has fewer possibilities for rhyme than inflected languages like Italian and French; ignores the dimension of pitch used in Chinese and Japanese; is one of the most difficult languages to learn because of its lack of endings and structural possibilities.)

4. German is the language most closely related to English because both belong to the Germanic or Teutonic branch of Indo-European mother tongue.

5. The first people to speak English in its earliest form were the Anglo-Saxons, the Scandinavian tribes that invaded Britain about 450 a.d.

Old English Period: Riddles

An interesting way to introduce the Anglo-Saxons as people and writers is through their riddles.

Without giving the reason, have the students bring to class their favorite riddle. Have some students write their riddles on the board. Spend some time asking and answering them. Then ask:

> What makes our riddles clever?
> Why do people tell them?
> Is it very difficult to make up a good riddle?
> What would you know about a person who can make up good riddles?

Read some Anglo-Saxon riddles without revealing their origin. Since they are often written in the alliterative verse, contain interesting kennings, are clever and often beautiful, they will be good discussion material to reveal the artistry of the Anglo-Saxons.

After you have told the students the origin of the Anglo-Saxon riddles, use this vehicle of expression to discover the interests and skills of these people.

Riddles can be found in almost any text on the history of English literature, in poetry anthologies including the Old English Period, and in *VOICES, Book 1*, Rand McNally.

Old English Period: BEOWULF

An interesting and functional discussion after the reading of *BEOWULF* can center around the making of a film of the epic. Students have to explore the following areas: musical background, color patterns--what colors will be *theme* colors; hero--will he be handsome as well as strong; love elements--will there be more romance than in the original epic; monsters--will they be animated mechanical figures or actors in costume? Will the film include the three sections of the epic or be shorter? Finally, who will be the stars?

Renaissance

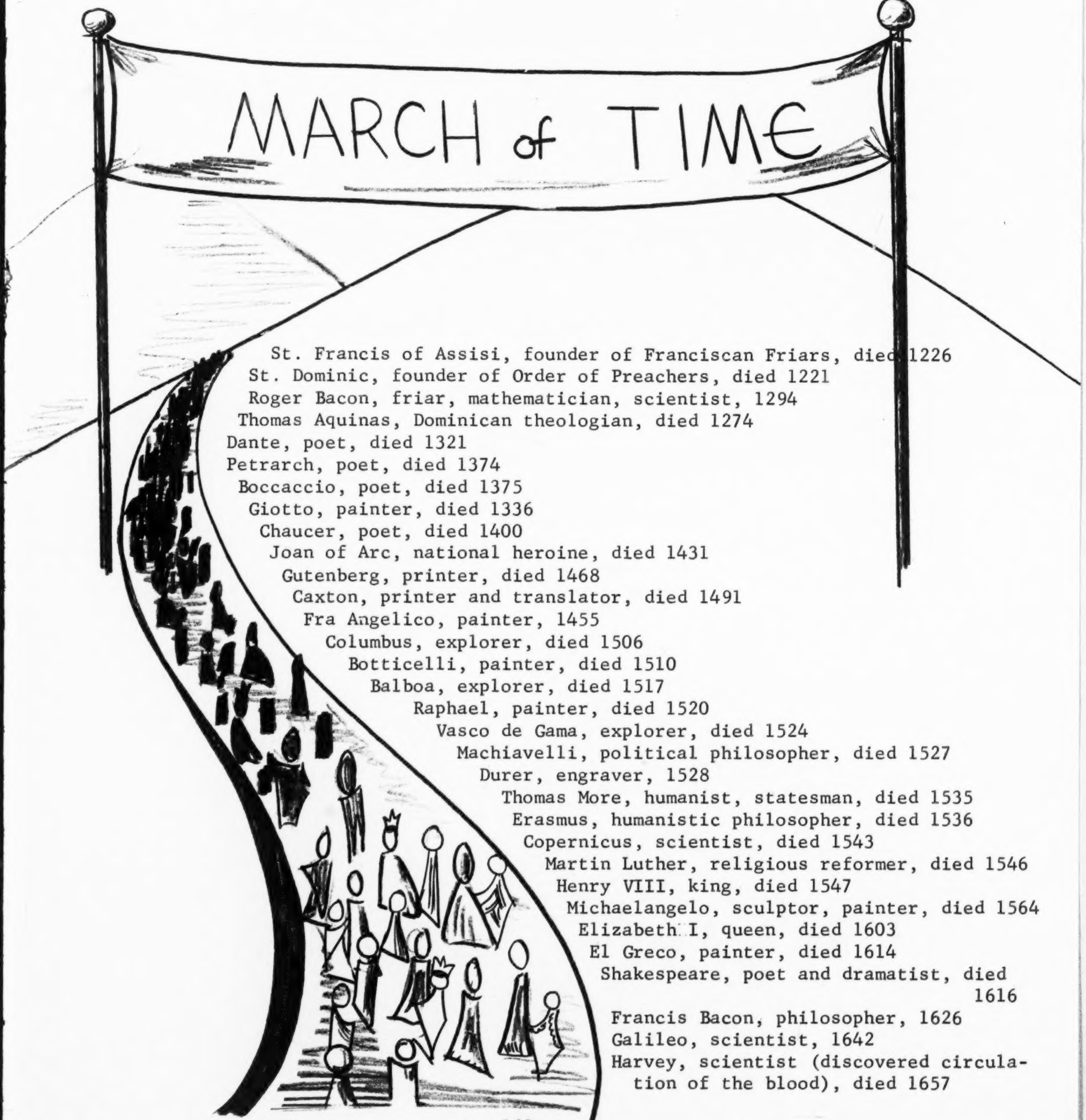
After an introduction through art and music, the students can do independent reading on the areas of their choice. To teach the correct form of a bibliography, have them compile an annotated bibliography according to an accepted form. This is a simple way to ease into the set-up of a research paper.

Areas of interest in this period (suggestions only)

Humanism -- its meaning, manifestations, proponents
Dante's *DIVINE COMEDY*
Machiavelli's *THE PRINCE*
Thomas More's *UTOPIA*; More, the man
Renaissance art reflecting the humanistic spirit:
    DaVinci, Michaelangelo, Raphael
Music -- Palestrina, troubadours, operas
Patronage of the arts; de Médici family
Renaissance architecture
Elizabeth I
Renaissance Drama in English language
Foreign influences on the English language during the Renaissance

A panel or symposium presentation could follow the readings so that the class as a whole can profit from the findings of the members. The students should keep in mind the five basic concepts of the period as they read.

TEACHING SUGGESTION: The following list of names indicates trends of thought from the Medieval to the Renaissance period. The entire list should be given to the students so that they can draw their own conclusions.



St. Francis of Assisi, founder of Franciscan Friars, died 1226
St. Dominic, founder of Order of Preachers, died 1221
Roger Bacon, friar, mathematician, scientist, 1294
Thomas Aquinas, Dominican theologian, died 1274
Dante, poet, died 1321
Petrarch, poet, died 1374
Boccaccio, poet, died 1375
Giotto, painter, died 1336
Chaucer, poet, died 1400
Joan of Arc, national heroine, died 1431
Gutenberg, printer, died 1468
Caxton, printer and translator, died 1491
Fra Angelico, painter, 1455
Columbus, explorer, died 1506
Botticelli, painter, died 1510
Balboa, explorer, died 1517
Raphael, painter, died 1520
Vasco de Gama, explorer, died 1524
Machiavelli, political philosopher, died 1527
Durer, engraver, 1528
Thomas More, humanist, statesman, died 1535
Erasmus, humanistic philosopher, died 1536
Copernicus, scientist, died 1543
Martin Luther, religious reformer, died 1546
Henry VIII, king, died 1547
Michaelangelo, sculptor, painter, died 1564
Elizabeth I, queen, died 1603
El Greco, painter, died 1614
Shakespeare, poet and dramatist, died 1616
Francis Bacon, philosopher, 1626
Galileo, scientist, 1642
Harvey, scientist (discovered circulation of the blood), died 1657

A Unit from
a Syllabus for
11th Grade

COMPARATIVE ENGLISH AND AMERICAN LITERATURE

Sister Mary Dion, S.N.D.
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INTRODUCTION

The following project briefly illustrates the English program of the Junior level of Notre Dame Academy. The area of study of the Junior year is a comparative study of 17th to 19th century British and American literature.

The unifying concept of the Junior year is *GROWTH* -- that is, a gradual awareness on the part of the student of *GROWTH* in the literature of a developed culture (England) vs. *GROWTH* in the literature of a developing culture (America). Literature is seen as an expression of man -- man living in the here and now responding to the here and now reality; therefore, literature is seen as an expression of the existential man. In a sense, the literature creates the man and the man creates the literature. This intimate relation of ***stimuli*** (time, circumstances, man) and ***response*** (time, circumstances, man) is constantly kept in mind. Just as in language the word is the symbol of the man and his idea, so too in literature, the work of art is the symbol of an age. Both must be studied in context.

One sees this learning experience as a very broadening one. The *moments of truth* experienced vicariously are opportunities of growth over and beyond the sometimes limited area and time of classroom study.

The *subject matter* for the unit is the works of the English Romantics. It is strongly recommended that the teacher be selective as to the specific works studied. The attempt is not to cover all the Romantics, know their background, and be able to identify names of works with authors. Rather the attempt is to involve the student in the questions and search of man at this time. Some may say that the literature of the 19th century is not relevant. But I maintain that the very objectivity of the literature (a literature not contemporary) provides the student and the teacher with a better source for indirect self growth. Nothing is really irrelevant. The teacher is the one who translates the written word of the past into something that has meaning for the here and now.

And now to the practical...

The ideas sound good on paper...sure...but, if you're a teacher...

you're asking: *BUT, DO THEY WORK?*

Well, I'm a teacher too, and the only way to know...

IS TO TRY...

So, what you have here...is an example or two...

of the *TRIED* that *have* worked...and might work...*FOR YOU.* *(I hope so!)*

The first day. *Perhaps the hardest day for all teachers...*

WHY? Because you have to set the stage

to say the right lines

to make them want to come back...

AND KNOW....you want *them to know*...

that *they* write the lines as much as you

that many times there aren't right and wrong lines

that this class is going to be work...and *fun!*

AND SO...WHY NOT...

Place a literary magazine or two or three from various schools on the chalk tray,

...really place them all around

...so they can pick them up and browse through them

...and read a line or two before class.

Pick up a magazine, then, and read a short selection to the class.

BUT WHY?

To see how *this* class, *these* individuals listen, and what they listen for,

To help them learn that *you* appreciate *THEIR* poetry--it's as worthy of comment as *"works"* in a literature book,

To allow *you (THAT'S YOU, THE TEACHER)* to discover the special something that makes *this* class. (Remember, this is the first time you are meeting them and they are meeting you.)

AND SO...

Read a short poem, like this one:

YELLOW PARCHMENT

Yellow Parchment piled upon a shelf
Layered with the dust of neglect
The chosen corner shadowed by a seed
        within a seed
                within a seed
Is momentarily touched by reason of desire to do so
Bold fingers streak the once-honored
        tableau of Diana
As if to say I have tasted life.

--*Sheila Rae Moffitt*
Midpark Literary Magazine

Then, see what happens...maybe nothing...especially if this is the first day of class, a class that meets at 8:40 a.m. And so, read it again, and this time, tell the class that you will ask them to tell you what they *see*...as many *details* as possible. (They will become familiar with that word *details* as the year goes on.)

> ...a parchment? What kind of parchment? Yellow.
> ...dusty? Is that exact? Now, how was it described? With the dust of neglect.
> ...layered? Ah, yes! That's a good word, isn't it? Why?

And so it goes. Go over it again and again. After about five minutes, get the class to recite it by heart. Let them know you mean business. I mean, they have to be *all* there...when it comes to English class...
and they will...*IF* they know...you're interested in them...what they say.

Fairly soon, one of them will ask...
Well, what does the poem say? What does it mean? I don't get it.
Great! *THEY'RE* asking questions. Well, listen to what they say about...
parchment...
        Diana...
                see...
                        tasting life...
and use as many of the ideas that seem to relate to a whole that you can.

Then, (if they don't suggest it) ask them if they would like to write to the author of the poem. Let's ask her...what she meant...Is there such a thing as *THE* meaning?

YOU SEE...
This entire approach will help *you* to see
...your class in action...how they look on poetry...what they look at...
how they're accustomed to talk about poetry...how inquisitive they are.

Then, ask one of the class, or a few of them, to write a letter to Sheila summarizing the class discussion of the day, and asking her for her interpretation of it. Needless to say, this is an exciting way to begin the year...to accomplish your purposes!

And, it just so happened that the response was even better than anticipated.

READ ON...a rather normal analysis of this *"first"* class was written by one of the participants to give you some idea of what came out when the students were given a chance to get *INTO* the English experience...some of my own *"formal"* comments follow.

A DESCRIPTION OF THE CLASS RESPONSE TO *YELLOW PARCHMENT* BY SHEILA RAE MOFFITT

(written by Junior Laura Caple)

The *MIDPARK LITERARY MAGAZINE* was on the chalk tray. It was opened to the page with the poem, so anyone could read it. Sister Mary Dion read it in class, slowly. Ideas were given as to the meaning of the poem and the lines in it. The class memorized the poem as it was read.

After it was read through once, the class went back, reread and discussed the poem. Ideas given the first time were discussed and new ideas added. Each idea was considered and related to the other parts of the poem. Such ideas were discussed as the message of the yellow parchment, the symbolism of the seed, and the repetition of the seed in the line, "shadowed by a seed, within a seed, within a seed." Questions were brought up and discussed as: "What were the *bold fingers*? Why was the word *streak* used? What was the *tableau of Diana*? Was it related to the goddess in mythology? Why was it *once honored?*" The change in the tone in the line, "Bold fingers streak across the once-honored tableau of Diana" was noted and discussed. Was a new person entering the story here? What is meant by the last line, "As if to say I have tasted life."?

Ideas were put together to form an interpretation. One was this: A man (speaking) wrote letters (yellow parchment) to the woman he loved. But he never sent them. He left them piled on a shelf. One day, years later, (the seed-years-shadows theme), he sends them. The woman he loved (bold fingers) reads them, the letter which the man so carefully composed (and therefore to him once honored) and she rejects them. She has found what she wants in life (has tasted life) and what this man has to offer her is not it.

Another interpretation is that the yellow parchment was letters a man sent to his wife when he was young. Now he takes them out of some dusty corner. The man has matured, learned more of life. These new insights which grew in time are the seeds which shadow the past. He reads the letters. His are the *bold fingers*. These letters meant much to him as a young man. Now they seem to be frivolous and the content unimportant. He has tasted life and he can express his love without saying a word.

A third interpretation is that the yellow parchment is some old documents of some past generation. They contain laws and ways of man in an age where man was like a child: he had to be told what to do and what not to do. Now, after generations (the seed) have passed, they are touched, read. The person reading them thinks they are odd. What man thought life was then was a little immature. Now man has matured, has tasted life. This interpretation can be varied by using the life of a single individual looking back at his philosophy during his youth, instead of man as a race looking back at earlier eras.

Some ideas had to be rejected because other parts of the poem did not fit with them. Keeping these ideas in mind, a letter was written to the author through Midpark School. She was asked for her interpretation of the work. When her letter was received, it was passed around, read, and discussed at lunch tables. The class' ideas and the author's were compared in this informal kind of setting.

Miss Moffitt wrote the poem using the philosophy that "every human being was placed on earth for one specific reason, each differing with the next one. Diana, the goddess of goodness and virginity sees a woman of shame who after a while is no longer of any use. The woman is a bad seed, was born of a bad seed, and will bear a bad seed. Diana considers herself saved from the realm of earthen desire. And when she sees the woman longing to be like Diana, she tells the woman she has not tasted life. However, Diana considers her life short and lustfilled only, with no apparent celestial links."

Her second interpretation was similar. The woman of shame looks on a pile of old ethical teachings. She touches it longing for the purity, the quality of cleanliness in its contents. Knowing she can never have it, she vengefully crosses through Diana's picture included in the pile, saying, "I have at least tasted life, that earthen love, that desire which is to me rich and satisfying."

These were Miss Moffitt's interpretations. They were quite different from those of the class. Time was taken to discuss her letter and the philosophy upon which she said she wrote her poem, existentialism. A letter was then sent to Miss Moffitt explaining the reaction of the class.

- -

TEACHER RESPONSE

First of all, the interpretations described in the first part of this paper were ideas thrown out helter skelter during the first exposure to the poem. That means that in a matter of some 25 minutes the girls came to those ideas, accepting and rejecting interpretations that were not well founded in the lines of the poem.

Secondly, the idea of a letter to the author was teacher-initiated. My purpose in doing this was to make English an *alive* thing. I know that much of this year's work would be the analysis and probing of ideas of authors. I wanted to illustrate early in the year that the interpretation we give a poem need not have been *THE* one intended by the author. What was most revealing to the class upon the reception of the reply was that this author cited a philosophy upon which she based her ideas. This was so significant because this is essentially what makes the work of one man different from that of another. The perspective of the author makes the difference. The class could also see how background, symbolism, placement of words directly influences interpretations.

Thirdly, this kind of analysis pointed out to the class that *THEIR* work is worth analysis. *THEY* are potential creators of the word and just as we had taken class time to discuss the work of a teen-ager in another school, so too might some other class be considering the works of their which are printed.

And fourthly, my original purpose was achieved: I wanted to know what kind of give-and-take was characteristic of the thirty-one girls I would be meeting every day. I found they were extremely open, enthusiastic, discerning, and thorough. This first revelation I have found to be true each day of my encounter with them.

All right...that's the *first* class you say...
but all classes can't be like that one.
When are they going to learn all that *I HAVE TO TEACH THEM?*

You're right...they all aren't like that first one...*BUT*...
they all begin where that first one began...
with the student...

You've got to *bait* him...
because he's...
THE MOST IMPORTANT PART...
of *ALL I HAVE TO TEACH."*

Somehow, you've got to get him *in*...
in the *center*...
because if *HE'S* not...
YOU are...or something else is...that's NOT IMPORTANT!

AND SO...

If you want to study something like the Romantic Movement in English Literature...
and put him *in the center*

WHY NOT...TRY...(depending on your group as you alone know them)

MUSIC...that's right...
Romantic music... like Lizst's *Les Preludes*

Let them listen to it...maybe some of them can guess the title and composer of the piece...I'm sure they'll try...Then put on another selection...Listen, this is going to be different...this time...

Eine Kleine Nacht Music...Mozart...

Listen, it's different...(They'll agree.)...that's for sure!

BUT WHY? WHY DO THIS?

To use another medium against which to relate the Romantic period

To make them aware that the Romanticism that they are about to study is a movement of the times, not just a name tagged on to the literature

To see the Romantic "period" in relation to the previous classical "period"

To draw on the background of students mature in areas other than English

To review the classical in relation to the Romantic.

AND SO...

After you've listened to the music, pick up a few of the pictures that you have on the chalk tray of classical and Romantic dress, architecture, stance, and ask them to relate the pictures to the music. Put characteristics that they cite on the board in columns, let them jot these down in their notes, and then move on to the literature.

You might begin with Byron's *PRISONER OF CHILLON*...

YOU SEE...

You've brought them to the Romantic Period in literature without...

picking up a book...
turning to the next page...
and saying...

Today, we're going to begin the Romantic Period. Can anyone tell me what Romanticism is?

READ ON...a more formal follow-through of the above is indicated.

OUTLINE OF DAILY LESSON PLANS

Objectives:

- To become aware of *movements* or *periods* as ages in which man lived
- To contrast the Neo-Classical and Romantic Periods
- To understand the view of man in the *PRISONER OF CHILLON*
- To relate a specific work of literature to the Romantic Period
- To grow in one's understanding and insight as an individual and as a group

NOTE: *Movement* or *period* is used to distinguish a time, an atmosphere in and through which man creates and responds. (This is more clearly explained in the INTRODUCTION.)

Process	Description of Experience	Integration of Content
ENGAGEMENT	Listen to music of Mozart, *Eine Kleine Nacht* and Liszt, *Les Preludes*. Look at, see representations of art of the same periods.	English beyond the classroom
PERCEPTION	Cite characteristics of the Classical and Romantic periods in music.	English related to other arts
INTERPRETATION	Relate music to study of literature (Classical and Neo-Classical)	
PERCEPTION	Read Byron's *PRISONER OF CHILLON* --read background on Chillon --summarize sections --discuss the types of people described	Literature
INTERPRETATION	Is this the narrative of a *prisoner?* Need it have been in Chillon? Does the narrator's idea of freedom change in the poem? Does this poem speak of man like the *ESSAY ON MAN?* Relate poem in broad outline to music of either Mozart or Liszt.	Discussion -- inductive method Literature and life -- personal integration
PERCEPTION INTERPRETATION EVALUATION	Read *SONNET ON CHILLON*. Relate theme of the sonnet by discussing its development throughout the work. How does the sonnet relate to the narrative poem?	Written composition
PERSONAL INTEGRATION	Synthesize intuitions and new understandings to create a NEW self.	

BUT...once *you're* in...
and *he's* in...
to the study of Romanticism...
THEN WHAT?

I mean...let's get to some specifics here.

All right...Let's...let me begin by saying that a good way to keep both of you *IN* is...
keep asking questions...*you* ask them...let *him* ask them...let *him* answer them...but NOT right away.

For example...when you're studying an actual work of literature...

Now what would you do with something like *ODE TO THE WEST WIND?*

I mean...students today aren't too hung up on the west wind...or the north wind... or any wind...and needless to say, they aren't too *turned on* to odes... so *HOW* do you do it?

WHY NOT...

Begin with words like these on the board: *destroyer, preserver*
winter, spring
And ask them if there is any relation between the units of words, and the group of words. Then give them the last line of the poem and see what they say
"If Winter comes, can Spring be far behind?"

BUT WHY?

Because the poem *ODE TO THE WEST WIND* picks up these ideas of life, death, and rebirth

Because if they express their feelings on these ideas--they'll want to see what somebody else has said--you know--how close their genius comes to him--(that's a paraphrase of an epigram by Emerson: *In every work of genius we recognize our own rejected thoughts.*--they like Emerson.)

Because they'll get the idea that not everything the poet is saying should be taken literally.

AND SO...

By the end of the brainstorming session, they'll want to read the poem.
Put them in groups, let each one read a stanza to the group and talk through it...

AND THEN...

Before you let them go...ask them one question...or two...
If you had to identify the west wind by one characteristic, what would you say? What does the last line mean?

READ ON...a more formal plan follows...

SAMPLE LESSON PLAN

Subject: *ODE TO THE WEST WIND*

Type: Discussion; close analysis

Objectives:
To relate the images of the poem to the theme
To recognize how unity is created in the poem
To be able to relate part of the work to the whole
To grow in understanding of the mystery of suffering

Procedure:

I. Approach

If you had to identify the west wind by one characteristic, what would you say it is? (destroyer, preserver, unseen presence, awakener, carrier, scatterer)

II. Development

A. The above characteristics are all applicable to the west wind. Let's try to identify them as they relate to specific stanzas of the poem. Which one is the most complete description of the west wind?

1. Look at Stanza 1.
   a. What is the progression within the stanza itself?
      leaves dead -- sweet buds
   b. What then is the characteristic of the wind here?
      unseen presence bringing *LIFE*

2. Read Stanza 2.
   a. What is the movement within the stanza itself?
      loose clouds -- RAIN
   b. What is the characteristic of the wind here?
      unseen presence that brings
      RAIN (a productive element)

3. Look at Stanza 3.
   a. What is the movement within the stanza?
      stagnant waters -- moving waters
   b. What is the characteristic of the wind here?
      the mover that brings *LIFE*
      to the leaf, ground, water

B. Read again Stanzas 1-5.

1. What is the poet asking in Stanza 4?
   He asks to be AS the leaf, the wave, the cloud.
2. What does that mean?
   He wants to be an element moved by the wind.
3. Does he go beyond this request?
4. What is the relation of the *WIND* to the poet?
   It is his inspiration.
5. Can the poet be like the wind? Why or why not?

C. Read Stanza 5 again.

1. If you had to give this stanza alone a title, what would you entitle it? What is the tone of it?

2. What exactly is the poet's prayer? What does he hope to be for mankind? (Here is where the girls are forced to see a *part* of the work in relation to the *whole*. Here is where they should begin to draw relationships between the images in the first stanzas and those now implied.)

3. Note the careful interweaving of images in this stanza. Relate to previous ones.

4. What is *the* quality which allowed the wind to affect the elements? *ability to be loved*

5. What is it that makes the *poet* a worthy object of the *wind?* What is it that makes *mankind* a worthy object of the *poet?*

D. Now let's look at the whole poem again.

1. Relate the last two lines to the poem. What is the theme?

2. How is the poem unified? (Point out movement within each stanza and among all stanzas, imagery,terza rima stanzaic form.)

3. How many levels of meaning can you find in the poem? (Actually this would perhaps already be discovered or at least hinted at in the discussion.)

a. Cloud, leaf, wave	acted upon by wind	
death of elements	*MOVED BY WIND*	LIFE
b. Poet	acted upon by inspiration	
death of poet	*MOVED BY INSPIRATION*	LIFE
c. Mankind	acted upon by poet	
death of man	*MOVED BY POET*	LIFE

In view of the above, let's try to state a theme.

E. As a summary of our work today, combine the following items into a composition as your assignment.

1. Take the phrase *destroyer and preserver* and relate it to the statement of the theme citing specific references to the poem. What does the last line mean to you?

2. Take one element of the poem and show how it acts as a unifying element of the poem. (*element* meaning cloud,leaf, wave)

NOTE: The preceding lesson emerged from the previous day's probing into the meaning of the last line of the ode: "If Winter comes, can Spring be far behind?" This was the matter for the development of ideas which led to the question, "Well, how does the rest of the poem fit into the ideas we have been talking about?" The *ideas we have been talking about* were about man's understanding of the way *death* must enter one's undertakings before *life* matures. Because the class was at a point at which they could see the value of analysis, that is what we undertook. The following day we approached the ode in this way--by way of close analysis. Therefore, the girls could see exactly where analysis fits in--to clarify, to broaden, to enrich one's first reaction or response to a piece of literature. By the end of the second class then, they were better able to respond to the topics assigned for the composition.

Now remember what I said about...
asking questions...
you keep *him* in the center...

Well, the question he'll keep asking...
and it's great is...
What *IS* Romanticism?
What *REALLY IS IT?*

That's *THE* question...
And so, we have to answer it...
BUT HOW?

WHY NOT...

Read *about* it...
Read *into* it...
Read people *who were* it...
Read *people who read* people who were it...

And then, *YOU,* yourself...come to your own conclusion about: *WHAT IS ROMANTICISM?* We'll share ideas as we go along...But here is a chance for *YOU* to do some *creative reading!*

WHY?

Because it's *YOUR* question
it's important
it's worth the time
it's essential for further understanding of English and American literature...and *YOU* have to answer the question sooner or later...

AND SO...

Introduce a research project---don't call it that---call it *creative reading...*

Let them read broadly for a time...and then pin them down...to specific focus for their study...Let them *compose* ideas orally in discussion... with you...with fellow students...

In between...teach them a few things they'll have to know for college... term paper techniques...notetaking...bibliography...etc...

They might find this project hard...they'll complain...but they...*AND* you... will discover that...

the answer to *THE* question: What *IS* Romanticism?...will essentially influence their further discussion on the literature...

the answer to *THE* question...will influence their understanding of... *man in general*...and...*themselves in particular!*

AND TO *THE* QUESTION...THERE ARE NO EASY ANSWERS!

READ ON...a more formal description of the project follows...

CULMINATING ACTIVITY

RESEARCH PROJECT ON ROMANTICISM

The culminating activity for this unit on Romanticism grew from the discussions we had experienced in class. The question kept recurring, "But what *IS* Romanticism?" and I would keep responding, "Well, it's this, and it's like this." I could sense, however, that this answer was not satisfactory. Therefore, the following study was undertaken: *A RESEARCH PROJECT ON ROMANTICISM.* At first sight and sound this might seem like the old college stuff to which *WE* were subjected. But after working with the girls on the project, I have found the sharing, discussing, reading, etc. to be most enriching for them AND me. For example, one girl after having explored the area of Romanticism as a movement in the arts and literature asked one day in class, "Sister, would it be beneficial to show how the Romantic Movement is a reaction of man to society that reoccurs periodically in the development of man--how it's almost a natural thing flowing from his approach to life?"

The directions for the project were to read extensively and make the paper specific yet broadly inclusive. Besides this, additional directives as to notetaking, documenting, etc., were stressed. (We were indirectly trying to initiate the class into research work and techniques.) Some class time was spent in reading and sharing with the hope that, through this kind of activity, ideas would be sown and mature.

NOW...
they are ready for a challenge...
they'll like it...
because it takes the place...
of a test...
on Romanticism...
one of those big unit tests...
we give after...
a big chunk of study...
so here it is...
their *TEST* on Romanticism.

When you are ready to start the study of American Romanticism...(remember this is a *comparative* course of English and American literature)...

WHY NOT...

Ask him...what *he* thinks...American Romanticism is like.

He'll probably take a guess or two...he should be able to since he's read so much about it and of it...but...he will have learned by this time of year...that he just can't say... it is *THIS* or *THAT*...without proof...

AND SO...

Introduce an independent study unit on American Romanticism...The question is the one you've tossed around a little...What *IS* American Romanticism... *HOW* does it compare with *English Romanticism*...what's the same...what's different...can you determine *WHY?*

Give him a few guidelines...
make them as helps...

Use them as they are helpful...Stress the importance that...the answers to the individual questions are not essential...these individual answers should lead to...*THE QUESTION...and...THE ANSWER*...WHAT IS AMERICAN ROMANTICISM and HOW DOES IT COMPARE TO ENGLISH ROMANTICISM?

BUT WHY...THE INDEPENDENT STUDY

To determine whether the student understood all he read about Romanticism

To relate and interpret what he has read and written against another background

This is *REALLY* the test, isn't it?
Take what they know...
put it against a new background...
and then...
See what they do with it...

READ ON...some examples of *GUIDELINES* for the text used in this particular class follow...

The following study guide is the EVALUATION ACTIVITY for the study of Romanticism. It directs the students to salient readings of American Romantics and requires them to constantly ask themselves the questions:

How do these authors relate to your understanding of Romanticism?
Is there an *American* Romantic Movement?
How does American Romanticism compare with English Romanticism?

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GUIDELINES FOR THE STUDY OF AMERICAN ROMANTICISM

Materials: Text, *EARLY YEARS OF AMERICAN LITERATURE*, pp. 71-330

Objectives: To evaluate the article *Our Age in Perspective*, *TIME*, (Jan. 24, 1969) against your previous study and present readings
To discover which American writer best exemplifies your understanding of Romanticism

Procedure:

I. Specific Directions

A. This is an independent study project so you may work at your own speed.
B. Class time will be allotted for this study so plan on working on it at school.
C. Include answers to questions in your notebooks. The answers as such are not important. They are guides to your answering to *THE* question posed.
D. A group study may be undertaken if you wish--just let me know the members of the team.
E. A class culmination, student-conducted, will follow your independent study. Participation will be *VERY* important.
F. The teacher will be available during the time of your independent study for guidance in the answering of specific points in question.

II. Assignments

A. Section I *FIRST MEN OF LETTERS* p. 71

1. Read background material, pp. 71-75.
   a. What characterized the America of this time?
   b. What kind of literature was America demanding?
   c. Who were the three writers who *met the challenge* to create a literature that equalled or surpassed their English models?

2. Read *SPECTER BRIDEGROOM*, pp. 79-92.
Response: Summarize the story.
Note techniques and style.
Is it Romantic?

3. Read *THANATOPSIS*, pp. 133-135.
   Response: Note question #1, p. 135.
   State the theme.
   Is it Romantic?

QUESTION: Do any of these authors exemplify your understanding of Romanticism? Which one? How? Why? Why not?

B. Section II *AMERICAN IDEAS* p. 136

1. Read background material, pp. 136-140.
   - a. What was America's hope by 1830?
   - b. What is transcendentalism as it is defined in the text?
   - c. What were the characteristics of the two men who exemplified the transcendental movement?

2. Read *SELF RELIANCE*, pp. 141-150.
   Response: Note the headnote of the essay.
   Is it Romantic?

3. Read *RHODERA*, p. 154.
   Response: Note question #1, p. 154.
   State the theme?
   Is it Romantic?

4. Read *WHERE I LIVED, WHAT I LIVED FOR*, pp. 169-183.
   Response: Note about five to ten statements of Thoreau.
   Explain them in your own words.
   Is it Romantic?

QUESTION: Do any of these authors exemplify your understanding of Romanticism? Which one? How? Why? Why not?

C. Section III *THE CAMBRIDGE WRITERS* p. 191

1. Read background material, pp. 191-197.
   - a. There are many references to the European reaction to American literary attempts. Explain the use of the words *culture* and *romantic* as they appear in these pages.
   - b. List the writers of the Cambridge group. Describe them in general.

2. Read Longfellow's *HYMN TO THE NIGHT*, pp. 198-199
   TIDE RISES, TIDE FALLS, p. 200
   KEATS, p. 208
   Response: Cite themes and characteristics of each selection.
   Is it Romantic?

QUESTION: Do any of these authors exemplify your understanding of Romanticism? Which one? How? Why? Why not?

D. Section IV *THE ROMANTIC TRIUMPH* pp. 250-254

1. Read background material, pp. 250-254.
   - a. Note the first two paragraphs on pp. 250-251.
   - b. Cite authors of the Romantic Triumph and characterize each.

2. Read *THEORY OF THE SHORT STORY*, p. 254.
   PIT AND THE PENDULUM, pp. 257-271.
   Response: Note techniques used.
   Are they Romantic?

3. Read *MINISTER'S BLACK VEIL*, pp. 299-311.
   PETER GOLDWAITHE'S TREASURE, pp. 312-330.
   Response: Note techniques used.
   Are they Romantic?

QUESTION: Do any of these authors exemplify your understanding of Romanticism? Which one? How? Why? Why not?

And to put a little *spark*...into this study of American Romanticism...

WHY NOT...

Let the students...
role-play...
that's right...
let them be...
a *POE*...
a *HAWTHORNE*...
an *IRVING*...
a *MELVILLE*...
they'll love it...

This is one way to make them aware of...the style of an author...and... what he writes about...If they have to write a story...an excerpt of a story... that he would have written...they'll have to pay attention to *WHAT* and *HOW* he writes...

AND SO...

Place the names of the American prose authors (they're most important in the study of American Romanticism anyway) in a box and let each student pick a name. Allow for about 5-6 in each group. Now they belong to a club that will be in existence until its purpose for existence ceases. They are...*THE POE WRITERS*...*THE HAWTHORNE WRITERS*...*THE IRVING WRITERS*... *THE MELVILLE WRITERS.*

They will function as a group. Soon after they have begun to work on this independent study, they'll begin to realize that the prose writers, their style, is very significant. You *want* them to be aware of this. Let the group get together, think of a story their writer would have written... and write an excerpt from that story...Let them function as a group...it's more fun that way...and you have a better chance of getting a better reflection of the author's style.

Then, on a certain day...let each group relate the story they have in mind... and read their excerpt. Let the other groups, in turn, try to determine the *characteristics* that are in evidence in the excerpt. It'll be quite interesting to see how many the rest of the class gets! And the individual group will feel thrilled too...that they've been able to *capture* the spirit of their author.

BUT WHY THIS WRITER'S CLUB

To allow them to *compose* orally (that's a big part of writing, you know), and so often...they don't do it...or don't know *how*

To become aware of style (in a rather painless way)

To become involved with the writers...as persons...(they'll *have* to, if they want to write *like* them)...

AND THEN...it's quite a lot of fun...and it brings results too...

READ ON...there are a few student examples that follow...

THE CHANNEL HOUSE

How I shuddered to imagine my position. Truly I had not opened my eyes--I had not moved--only my thoughts stirred like the frail leaves yielding to the whirlwind. They were beyond my control, fragmentary, confused. I strove to open my eyes, hoping to discern some light, some form. Only empty blackness yawned at me, an oppressive void that stifled and sought to destroy. I gasped for breath, alone in utter darkness.

Time was obliterated in eternal darkness. I cannot say how long insensibility had possessed me. Upon regaining consciousness, I experienced the sensation of being extremely cold and damp. My arms felt like lead and moved involuntarily. They felt the coldness of the stone floor, slimy and wet. The garb which I wore was saturated, and a reeking smell filled my nostrils. It was then that I realized I lay in a pool of water approximately an inch deep. I fainted with exhaustion.

When I regained consciousness, I was immediately aware of being cold. The water had risen to a depth of almost one-half foot. I struggled to sit up. Exhaustion penetrated every fiber of my body. I fell back into the rising water. The shock of the coldness revived my senses. Struggling to keep my mouth out of water, I reached out my hand into the darkness to examine the unknown around me. Grasping, I was horrified to touch a hard, cold, thin object. My mind was stabbed with the realization that it was a bone, a bone with fragments of decaying flesh still clinging to it. The horrible stench in the air sickened me and a sense of hopelessness came over me like a dark forboding shadow. I was engulfed in a sea of decay--fragments of flesh which once contained life now drifted past me like flotsome on an ocean. There was no escape for me. The incredibility of the situation brought a bitter laugh to my lips which broke into uncontrollable sobbing. The horrible realization now dawned on me--the entrance to this channel hous had been washed away. There was no escape...death peered at me in the darkness...I could not escape its mocking gaze. Was I to die entombed within the earth in a sea of life-giving water? Here the life symbol had become a foe in a battle between life and death in this formidable blackness--here among the sacred dead of centuries.

HAPPY HAVEN

In the little isolated mountain town of Happy Haven, nestled among the range of the Aged Appalachians in the pleasant and tranquil nearby state of Pennsylvania, lives the temperate and peace-loving people of Dutch descent engaged in the captivating profession of the fabrication of creamy, smooth Dutch chocolate for the pure enjoyment of the Dutch people.

This fine Dutch chocolate, so tempting and tantalizing, is, in essence the cause of the inhabitants' jovial and genial personalities. All delight in the consumption of chocolate, the substance that radiates energy and vitality.

The people, it has been told, spend their days in the sun, frolicking as little children freed from the drudgery of scholastic endeavors...

For generations the activities of these townspeople have been carried on with traditional pride until that fateful day. In the quiet of the night, as Happy Haven was slumbering, belligerent beings, commonly known to the residents as mean mountain trolls, stealthily crept into the village catching sight of vast mounds of chocolate. In their malicious minds there cogitated an evil scheme to disrupt the natural tranquility of the people. Thereupon, these trolls cast a magical hex upon the people preventing them from ever again recalling the rhythmic recipe for the production of the chocolate.

The unsuspecting people arose with the morning sun, their minds completely oblivious of the nocturnal events. For this chant had been erased from their minds and had been imprinted in the little minds of the trolls. As these thieving trolls trapsed down the mountain, the lingering melody of the magical chant was thus heard:

The sugar is mixed
The milk is added
The cocoa is fixed
the mixture is batted.
In warmth it is stirred
And butter put in it.
With the fire we near
That chocolate we yen.
Here cocoa is growing
And trees are yet bringing
The white milk is flowing
And we are yet singing.

BLACKSTONES

The white heat of the midsummer sun beat down on the small New England town of Southington. In the dry and stifling heat of the afternoon the town lay silent and seemingly waiting.

The bell in the meeting house tolled, calling the people to assemble in the square. One by one they left their homes taking their children with them; walking silently yet anxiously along the dusty road to the center square. They gathered and stood watching the black iron door of the jail, waiting for it to open. The crowd was still, yet a few comments drited from the older gossips and a tension seemed to permeate the gathering.

She stepped from the darkness of the prison into the glaring white sunlight of the summer afternoon. As she walked from the jailhouse to the town square she felt the burning intensity of a hundred staring eyes. The woman was tall and carried herself perfectly erect....

AND SO...

Now you have a few examples of the *TRIED*...
I hope you *WILL* try...
That's the only way...
that *ENGLISH AND YOU*...
will be *alive!*

AND NOW...

that you've seen parts of the year talked about in these pages...
you might be interested in the RATIONALE behind this kind of teaching...
and a few plans that might be helpful if you're planning your own syllabus.

Use any works you want, for as long as you want...

ONLY REMEMBER...

the *English experience*...must put *him* in the center...and make it...
both...WORK...and...FUN!

Thanks for listening! It's been WORK...and...FUN!

RATIONALE

The *focus of study*, whether the subject matter be the 17th, 18th, or 19th century literature, is always the *STUDENT* -- to awaken in him a sensitivity to himself, his world, and others through the *English experience*. The more I have worked with this program, the more I have become aware that the emphasis in any program must be on the *STUDENT*. This program, PROJECT INSIGHT, is designed not just for the student but for the teacher as well; for it presupposes that the teacher is one who *leads* the student to the *threshold of his own wisdom*. The teacher is the one who has the insight to allow the student to *IN-SEE* himself, his world, and others, so that he in turn can *BE-IN* through the experience of English.

This specific project deals with the second unit of the year's study -- Romanticism. The question with which the student is faced is What *IS* Romanticism? She has, in the first unit of study, studied man as he was reflected in the literature of the Renaissance and Neo-Classical Periods. She has seen man moving from the very exalted idea he had of himself in the Renaissance Period to the very *structured* artificial milieu of the 18th century. She is now exposed to the reactionary movement of the Romantic Period. The so called *periods* of literature are seen as over-all impressions of man in his struggle to find himself in and through the circumstances of his life.

Specifically, the approach is always an inquiring one. What is man here and now? How is he responding and/or creating the times in which he is living? What are the struggles he is facing now? What are his questions? His answers? All these questions allow for a constantly spiralling dynamism from and through sensitivity, perception, interpretation, evaluation, and personal integration. The idea is NOT to *cover works* or finish material. It is rather reading, discussing, listening, analyzing, synthesizing, in such a way that one comes to the conclusion of how man answered these questions in this age.

A Twelfth Grade Syllabus
for
Non-College-Bound Students

BROADENING EXPERIENCE

Sister Mary Francesco, S.N.D.
Regina High School
South Euclid, Ohio

INTRODUCTION

I think it was Karen who responded to Orwell's *1984* by saying, "I did not particularly like the book; however, I shouldn't expect every book to appeal to my tastes. It did make me think...."

In a few words, one of the students crystallized the prime objectives in the Terminal English 12 course at Regina High School. *"Terminal English"* -- it sounds like a fatal disease -- is a real misnomer for a course designed to give the girls not going to college a meaningful experience in English. Every English class is not expected to be a *"happening"* in the lives of the girls I teach; but, hopefully, the reading and discussing we are doing in class will continue after high school, outside an academic structure.

Before setting up the specific objectives of the program, I would like to talk about some of the concepts and methods used. High school students can be quite opinionated about many things, particularly about literature they read, and most particularly about literature they *have* to read. Perhaps one of the most difficult obstacles in opening and broadening the literary experience of a student is to break down the bias and preconceived notions about literature. Assigning a book which is popular, or even a current best-seller, is not a sure-cure for accomplishing this task; but it has worked. *Up the Down Staircase* was the first assignment given to the students this year. Most of them did like it. Our discussion in class was quite sophisticated and we treated the novel as a real classic -- stressing structure, character, literary type (and this novel contains several), literary devices, setting, tone and mood, and appreciation of the total structure.

Another challenge is to enable the student to look at literature objectively and realize that it can be good literature even though it does not personally appeal to her. Provocation of thought, gained insights into situations, recognition and formation of values -- these can often be won though the reading of a particular piece of literature was difficult. A book such as *Cry the Beloved Country* can do just this, if a teacher is patient while students adjust to a foreign setting, people, customs, and vocabulary.

SPECIFIC OBJECTIVES OF THE ENGLISH DEPARTMENT OF REGINA HIGH SCHOOL:

1. To express oneself adequately both orally and in writing and possess competence in observing the conventions of usage at various levels of language
2. To be convinced of the importance of having these skills
3. To be able to think clearly and organize ideas
4. To recognize literature as an artistic and meaningful record of man's experience
5. To distinguish and actually choose worthwhile reading materials
6. To read both critically and with enjoyment, recognizing that literature as art is trying both to bring order to the universe and to interpret life

SPECIFIC OBJECTIVES FOR THE TERMINAL ENGLISH STUDENTS AT REGINA:

1. To read with enough understanding and sensitivity to enjoy reading
2. To develop some of the basic understandings regarding fundamental concepts of language: human--communication--arbitrariness--symbol--change
3. To grow in skill in using language powerfully and appropriately
4. To grow in skill in "*reading*" the language of others
5. To grow in awareness of the splendors and pitfalls of the communication media
6. To have some understanding of contemporary changes in the arts

The *WHO* of the program -- the most important component -- is a class of prospective artists, nurses, secretaries, and miscellaneous office personnel. The range in interest, intelligence, and English skill mastery is quite broad; but it approaches the society into which these students will enter in a few months. Responses to literature vary from graphic and artistic sketches, to oral expositions, to a few sentences neatly transcribed from shorthand notes.

Primary in the response to the literature we read is emphasis on the oral or discussion type. Since the students will not be writing college term papers and doing written research, I feel that the ability to handle ideas in discussion is most important and beneficial, although other means of response are certainly encouraged. We have had many "*discuss-ins*" rather than themes, because the girls will be seeing films, reading, and sharing their ideas in conversation, rather than reporting on them in writing. A project which I hope to carry out this year, yet, is the use of video-tape equipment, taping an informal "*discuss-in*" which will feature students choosing the topics from a book that they consider interesting and valuable, and talking about these topics with each other. This will probably serve to evaluate the teacher more so than the students.

There are no boundaries placed on literary genre, and the selection is not limited to a particular period or country in setting up the content for the course, since I am proposing a program which allows the students to get a taste of various types of literary experiences. I might mention that this is my first year in the program which was set up by the Chairman of the English Department in the school. There is a basic syllabus for the course; but the opportunity to modify and adapt is encouraged so that students are provided with as rich a program as possible.

The materials used for the course are multi-media -- paperbacks, tapes, art, posters, television, slides, film strips, and the film. Besides the film-study sequence suggested in the scope of the curriculum, the school also provides a general film-study program for all students which is part of the general English curriculum. The feature-length films to which I will refer have been shown to all students this year. Besides these films and the short films viewed within the structure of the classroom, the students come to us with a wide background of television and movie viewing; and these sources are often profitable if tapped in the English class.

SCOPE

Right now I find myslef midway in the journey *"up the down spiral with English"* -- and I'm not so sure it's always *"up"* that I am traveling. I can tell you where I've been and where I am going. The course charted here is not sequential as I have taken it during each semester; but the outline covers the material I have presented and will present for the remainder of the year.

Semester I

I. NOVELS

A. English Novels

1. *MAYOR OF CASTERBRIDGE*
2. *WUTHERING HEIGHTS*

Both of these novels were read by the students outside of class. In class we considered the traditional areas of plot, character, setting, tone, theme, conflict, and some discussion of the techniques employed by Bronte and Hardy.

Later in the year, when we were studying semantics, we did spend some time on names of places and characters in the books we had read, showing how they seemed particularly suited to the location or personality.

One of the paperbacks had an interesting cover so we examined the artwork to interpret hints at the character of Michael Henchard in the portrait.

B. Contemporary Novels

1. *UP THE DOWN STAIRCASE*

We analyzed the book as I mentioned in the INTRODUCTION. Each student was also responsible for one of the characters in the novel and she traced *"her"* character thoroughly. The students found most of the characters quite typical of people they have met.

2. *PATCH OF BLUE*

By popular demand we read the book. Among other aspects, the dialect and symbolism were brought out. We did have the film shown to the entire student body and this was used in class as a comparative study of the novel and film.

3. *CRY, THE BELOVED COUNTRY*

A comparative study of the city and country settings was the initial approach to this novel. The character of Kumalo caught the interest of the students and they found this concentration most valuable.

4. *CATCHER IN THE RYE*

This has a natural appeal to most students; but the challenging and gratifying task is to allow them to see Holden as a typical and idealistic adolescent searching for values in a valueless society. One way to lead the students to this realization is to have them complete the story in writing, to finish up where Salinger leaves off, explaining how Holden turns out and why.

II. DRAMA

A. Greek Drama

1. *OEDIPUS REX*
2. *ANTIGONE*
3. *MEDEA*

We listened to recordings of all three plays after a film-strip presentation of the history of Greek Theatre. In the discussion we tried to visualize the presentation in the Greek theatre, emphasizing the type of stage and how it was used, musical accompaniment, and the action on and off the stage. The element of tragedy was the focal point in considering characters, plot, and theme.

B. Medieval Drama

We studied the history of the Medieval Theatre but did not read any specific plays. The following topics in film-strips were presented:

1. The Development of English Drama
2. Pre-Shakespearean Dramatists
3. Shakespearean Theatre and Drama
4. Marlowe

C. Elizabethan Drama

1. *HAMLET*

We read the play at the beginning of the year in order to be prepared for the theatrical presentation at the Shakespearean Festival in Lakewood. Suggestions for handling *HAMLET* in *UP THE DOWN SPIRAL WITH ENGLISH*, pages 54-55, are quite effective. We used a recording for following the entire play in class.

2. *MACBETH*

This play went more rapidly, although most of the reading was again done in class, using a recording. A short film on the themes in *MACBETH* helped to make the students aware of these.

D. Modern Drama

1. *ALL MY SONS*
2. *GLASS MENAGERIE*
3. *MRS. WARREN'S PROFESSION*
4. *THE MASTER BUILDER*
5. *THREE SISTERS*
6. *RED ROSES FOR ME*

Semester II

I. SHORT STORIES

NINE SHORT STORIES BY J. D. SALINGER

With these stories we considered literary devices, content and structure, character, setting, and total structure, using a key passage for interpretation.

Throughout the reading of the stories, we were compiling a list of techniques typical of Salinger's writing. The following list was set up by the students themselves in a culminating discussion:

1) Common theme -- salvation through the innocence of children or characters who were like children.
2) Level of language -- slang, informal, obscene at time.
3) Characters -- children were prominent characters in most stories; or else childlike characters were used: imaginative, simple, innocent, unassuming, precocious, sheltered, perceptive, dependent, insecure.
4) Structure of story -- surprise or revealing endings; definite transitions from one story to the next or from one part of the story to the next.
5) Incident of enlightenment -- one particular part in the story which contained the climax revolving around a decision, an awareness, or an action which *"made the story."*
6) Foreshadowing.
7) Irony.
8) Title has a unique relationship to the story.
9) Death present in some way in every story.
10) Humor -- usually an innocent humor; natural; at times subtle.
11) Themes -- dealing with contemporary problems...antisemitism, war, adolescence, love, inferiority, sensitivity to life.

II. FILM STUDY

The outline which follows is taken from various sources; primary among them is *EXPLORING THE FILM*. The films listed are contained in the section on source materials and most of them are available at minimal rental fees from the Cleveland Public Library.

A. The Mini-film -- Commercials

1. Camera techniques
2. Editing -- editing styles; how they affect mood; effectiveness
3. Color
4. Sound
5. Character -- non-people characters; people characters
6. Tone
7. Appeal

Studying these aspects was an orientation to a formal study of the film. We used a set of commercials for this, plus a television in the classroom.

B. Filmic Language - Visual

1. Framing
2. Placement ---------------- *THE RED BALLOON*
3. Arrangement -------------- *CORRAL*
4. Lighting ----------------- *CHILDREN ADRIFT*
5. Color -------------------- *THE GOLDEN FISH*
6. Special visual effects --- *NEW YORK, NEW YORK*
    - a. Telephoto lens
    - b. Zoom lens
    - c. Slow motion
    - d. Speed up
    - e. Blurred image
    - f. Split screen
    - g. Special lenses
        - 1) distortion
        - 2) multiple image
        - 3) kaleidoscope

C. Filmic Language - Sound

1. Types of sound
    - a. Commentary ------------ *THE QUIET ONE*
    - b. Dialogue -------------- *MOONBIRD*
    - c. Sound effects --------- *THE STRING BEAN*
    - d. Music ----------------- *GLASS*
2. The effect of silence
3. Misuses of sound
4. Four effects of sound

D. Filmic Language - Movement --- *NEW YORK, NEW YORK*
A CHAIRY TALE
DREAM OF THE WILD HORSES

1. Three basic types
    - a. Camera
        - 1) Panning
        - 2) Tracking
        - 3) Tilting
        - 4) Eye of Camera
            - a) Selective
            - b) Subjective
            - c) Over-the-shoulder
            - d) Roving
            - e) Panoramic
            - f) Out of focus
    - b. Subject
    - c. Background

2. Most skillful and subtle movement: editing
    - a. Sequence
    - b. Recurring images
    - c. Contrasting images

3. Methods of transition
    - a. Cut
    - b. Dissolve
    - c. Fade
    - d. Wipe
    - e. Other mechanical transitions for passage of time

E. Characters in film

1. Non-people characters
    - a. Places ---------------- *NORTH BY NORTHWEST*
    - b. Objects -------------- *THE GOLDEN FISH*
      THE RED BALLOON

2. People characters
    --specific character of the film actors
    THE HUSTLER (Paul Newman)

F. Filmic Drama ---------------- *THE GUNS OF NAVARONE*

G. Novel and film -------------- *THE GUNS OF NAVARONE*
PATCH OF BLUE

H. Musicals -------------------- *CAROUSEL*

I. Documentary

1. Case-study technique ---- *NO HIDING PLACE*
   THE QUIET ONE

2. Interview ---------------- *HARVEST OF SHAME*

**Use of television documentaries good here.

J. Film Criticism

1. What was the film maker's purpose?
2. Did he use the filmic language creatively?
3. Was the filmic language expressive?

**Here the same objectivity is necessary in approaching and evaluating films as is important in literature.

III. SEMANTICS AND LOGIC Text: *THE ENGLISH LANGUAGE, Senior Course*

A. Unit I - *SEMANTICS*

1. Chapter One - "Words"

This chapter takes up the topic of a study of words, their nature and function. The names of people and places are mentioned and we related this concept to people and places we have met in literature.

The short stories by Salinger rely a great deal on semantics for theme and interpretation of characters. Often one word will explicate the meaning of a story.

2. Chapter Two - "Symbols"

Language as symbol is the essence of this chapter. The girls explored a word of their own choice which has many meanings. The symbolic process mentioned here can also be related to literature where a character is often symbolic in that it typifies a certain kind of person or a certain trait in a person. Related to this concept could be a discussion of authors and how much symbolism do they actually give their characters...e.g. Dickens.

3. Chapter Three - "Context"

A study of the terms used in *1984* gave students practice in identifying conceptual and figurative meaning of a word, plus its particular meaning intended in a piece of writing.

4. Chapter Four - "Emotive Language"

BRAVE NEW WORLD and *1984* served as core materials for this topic. Journalistic writing, especially editorials, use emotive language. Students also examined speeches which contained honorific, objective, and derogatory words. Commercials employ this type of language and projects on this medium could be expanded.

5. Chapter Five - "Politics and the English Language"

"The Principles of Newspeak" appended to *1984* used effectively here can show how words are manipulated to influence man's judgment.

6. Chapter Six - "Language of Business"

   Articles from newspapers, manuals, business letters all express the concepts in this chapter. A brief reference to the administrative bulletins in *UP THE DOWN STAIRCASE* will quickly expose the major areas brought out in this consideration.

B. Unit II - *LOGIC*

1. Chapter Seven - "Logical Thought"
2. Chapter Eight - "Inductive Reasoning"
3. Chapter Nine - "Uses and Limitation of Logic - Syllogisms"
4. Chapter Ten - "Logical Fallacies - Propaganda"

   Vance Packard's *HIDDEN PERSUADERS* is a good book to which the principles of logic can be applied.

The text, *THE ENGLISH LANGUAGE*, has exercises after each chapter, writing assignments, discussion questions, and a related essay for every chapter. The value of these should not be underrated, although other books can supplement what is offered in the text.

IV. NOVELS -- These novels are specifically chosen for an exploration into some contemporary problems in society.

A. *REBECCA* ....Murder as an escape from a marriage

This novel appeals to almost every student and can serve as a good novel for the type of discussion suggested on pages 52-53 of *UP THE DOWN SPIRAL WITH ENGLISH.*

We discussed this book from the viewpoint of a film-maker. The students were asked to explain exactly how they would film various scenes in the film using angles, distance, transitions, flashbacks, etc. The sample lesson plan expands this procedure.

B. *LISA AND DAVID*
JORDI
I NEVER PROMISED YOU A ROSE GARDEN........Mental illness

The students read these novels outside of class. As a response to them, the girls were to give their attitude toward mental illness and to tell if these novels influenced or changed their attitude.

This project brought a great deal of openness and candor on the part of the students. Many told of fears they had; many were surprised that mental illness could be cured; all were impressed by the dedicated men and women whose patience with these people is the key to cures.

C.**THE INVISIBLE MAN* ....Prejudice

The point of view from which this book is written is an involving one. In considering the book, the point of view and the tone or mood of the author is easily conveyed to the reader.

D. *1984*
**BRAVE NEW WORLD* ....Totalitarian control

These two books can effectively be used as a comparative study of speculative thought, systems, and the reaction of two men to the similar systems.

E. **HEART IS A LONELY HUNTER*
**THE SUBJECT WAS ROSES* ....Lack of communication

Comparative studies between the novels and films are possible.

V. *POETRY Text: *REFLECTIONS ON THE GIFT OF A WATERMELON PICKLE*

We had a guest speaker from the South Euclid Library System come to read poetry to the girls as an orientation to the poetry unit. She read some selections from the text we will be using.

As an approach to the unit, I plan to use the poem contained in this collection of modern verse, *"How To Eat a Poem,"* in order to explore the nature of poetry and how we respond to this literary type.

Each student will make a poetry collection in which they will select poetry, explain it, make collages relating to a specific poem, even draw sketches which will reflect the moods and emotions of the poems they find.

VI. *CULMINATING PROJECT

Students will volunteer to work on a specific group for this last project. The group, with the approval of the teacher, will select a book they would like to read and discuss. The tapings will be done on these informal discussions handled by the groups. A chairman will have some questions definitely prepared; but a spontaneous and worthwhile discussion for every group is the anticipated result of the project.

**I have not covered these areas in the class this year as yet.*

EVALUATION

Evaluation of the Students' Work

As a teacher, I am old-fashioned enough to give an objective test or quiz on every type of reading the students do for class; and I'm young enough to admit this. The check-up serves several purposes. It provides some type of motivation -- certainly not the highest -- when energies are at a low ebb. Of more value is the concentration and attention given to a piece of literature when the student is involved in preparation for a test -- recollection of names and relationships, citing of specific details, sharpening focus on plot direction and character development; these are a few examples and indications of a thorough review process. I consider the discipline of study for a test important in the development of a student. Discussion in the classroom, inductively guided by the teacher, is an essential means of evaluating student achievement and growth.

Evaluation of the Teacher's Work

I don't know how a valid evaluation of the teacher's work would be carried out. The reaction of the students is one method, but not without its own loopholes. There are situations where students just don't respond, at least not at the time. Often, the effect of a discipline approach to a subject is not apparent until a student reaches college and then is able to use what was latent in his powers of expression. In the terminal class, I have experienced satisfaction because the students in general do the readings and seem to enjoy what we have read together. Their ability to handle literature, their responses to it in oral and written work, have improved. What is most satisfying, however, is their acceptance of various kinds of literature and their willingness to delve into new areas.

SAMPLE LESSON PLAN

Subject: *REBECCA*

Type: Test; Discussion

Objectives:

To identify characters, situations, and important elements in the plot of the novel *REBECCA*; to gain the facility to recall the basic circumstances of a novel

To discuss the literary value of the novel, stressing characters, significance of detail, mood or atmosphere created, and the development of irony in the novel

To experience the mood created by the author and to realize how this mood is created

To notice the change in a personal attitude toward the characters as the plot is developed

To relate the study of the film to the situations in *REBECCA*, as an expression of the powerful settings involved in the novel

Procedure:

I. Approach

Dittoed test on the novel

II. Discussion of the novel *REBECCA*

A. General reaction to the novel
(Guide the students here by suggesting ideas; usually they will bring up many points on their own.)

1. Plot - confusion or questions
2. Characters - general attitude toward important characters
3. Interesting techniques of the author which struck you
4. Comment on theme

B. Specific elements in the novel

1. The importance of Manderley in the novel (actually the house is an important character here.)
    a. a "non-people" character, related to film study on character
    b. opening and closing of the novel with Manderley
    c. fate of Manderley and the symbolism of this
2. Significance of detail
    a. flowers -- imagery, symbolism with these
    b. Happy Valley
    c. cottage
    d. habits of Rebecca----mackintosh, handkerchief, writing, bedroom, sailing ---- these help to characterize her for us.

3. Mood or atmosphere created

    a. List the types of atmosphere in the novel: mystery, poignancy, horror, fear, nostalgia, hatred.
        1) Give specific situations where you felt this way.
        2) How did duMaurier create this atmosphere; what details did the author use?

    b. Did you notice the haunting presence of Rebecca?
        1) When was this intensely apparent?
        2) What effect did the presence have on the characters involved in the situation?
        3) What effect did her presence have on the reader?

4. Irony in the novel

    a. Give some examples of dramatic irony where the situation seemed one way, and then, after explanations are given, the situation was completely reversed.
        1) Gown for the ball
        2) Death of Rebecca

    b. In what way were the characters ironical?
        1) Did your attitude toward any character in the novel change as you read further?
        2) Why did this happen, if it did?

    c. Were there any clues which, if discovered by the reader, pointed out what was going to happen, lessened the irony? Or would you say that little details added to irony in the novel?

III. Group work on the novel. Application of technical elements of the film.

A. Procedure

1. Students have definite places for group work.
2. Students appoint their own chairman for each group.
3. Assignment for group discussion is given by the teacher.
    a. Group #1..................Work on Framing and Placement
    b. Group #2..................Work on Arrangement and Lighting
    c. Group #3..................Work on Color and Special Effects
    d. Group #4..................Work on Sound
    e. Group #5..................Work on Language of Movement

B. Considerations (specific areas for each group)

GROUP #1

1. Framing
    a. What kind of screen should be used: regular, cinemascope, cinerama?
    b. In which settings could you use natural framing...could you use trees framing Manderley?
    c. Would the split screen be effective in the film version?

2. Placement
    a. Where would you use long, long shot; long shot; medium shot; close-up; close, close-up?
    b. Where would you use low angle shots; medium or level shots; high angle shots? Why? What effect would these shots have?

GROUP #2

1. Arrangement
    a. What specific scenes would you set up in formal or informal balance? Give at least 5 or 6 of these situations and try to include details which are given in the novel.
    b. What scenes in the novel would you give most attention to for arrangement?

2. Lighting
    a. Where would you use little lighting, many shadows? What mood would you want to create in each situation?
    b. Where would you call for lots of light? What atmosphere would you want to create here?

GROUP #3

1. Color
    a. Do you think a film based on the novel should be in black and white or should it be filmed in color? Give reasons for your decision.
    b. If you would film in color, which situations would you most effectively plan in color?

2. Special visual effects
    a. Where would you use the following effects?
        1) Telephoto lens
        2) Zoom
        3) Slow motion
        4) Speed up
        5) Blurred image
        6) Split screen
        7) Special lenses
            (a) distortion
            (b) multi-image
            (c) kaleidoscope
    b. Would you eliminate any of these effects for this particular film?

GROUP #4 (Sound)

1. What kinds of music would you select for specific scenes?
2. Where would you use silence?
3. What could ruin the effect in sound in the film?
4. Where would you use natural sound effects most effectively?
5. Would you use a haunting theme for Rebecca, much as was used in *DOCTOR ZHIVAGO* for Laura? Why or why not? How could this be used if you would choose to have one? What kind of melody would it have?

GROUP #5 (Language of movement)

1. Where would you use the three basic types of movement?
    a. Camera -- panning, tilting, tracking? "eye of camera"?
    b. Subject -- dramatic gestures? facial expressions? casting?
    c. Background
2. What would you edit out of the film from the novel because it would serve no purpose in the film because of visual expression?
3. What methods of transition would you use in moving on in time, in moving from one scene to the next?

C. Reports -- oral reports due tomorrow from each group.

IV. Assignments

The chairman for each group prepares the oral report. The other students write a short paper on some aspect of the novel: character sketch, symbolism, imagery used, mood or atmosphere. This could be done in paragraph form, in poetry, etc. It should be a sketch of a scene or character, or a collage expressing the mood of a particular situation or of the many moods created throughout the novel.

V. Comments

1. The students would be able to carry out the group discussion quite easily because we have used this technique before. Also, they would be familiar enough with the technical aspects of the film so that they could be quite creative in using the various techniques.

2. In the first part of the lesson plan, where a brief outline is given under each main topic, I do expect students to bring out these ideas. If they don't, then I have something there on which to rely to carry out the idea initiated.

3. For personal response to the novel, this discussion could carry on for the whole period. They should learn to state their reactions quickly, realizing that this is just an orientation to a more formal discussion.

4. If students question any part of the plot, it is best to have the other students answer if they can. Often, even the teacher cannot catch every detail, and perhaps someone in the class did.

5. There is a documentary film available called *THE SELZNICK YEARS* in which scenes from *REBECCA*, as directed by Mr. David Selznick about 20 years age, are shown. I have not been able to locate a distributor for the film itself.

SOURCES

NOTE: The materials have been listed according to the order of presentation in the SCOPE section of this unit.

Books

Hardy, Thomas. *THE MAYOR OF CASTERBRIDGE.* A Signet Classic. New York: The New American Library, Inc., 1962. (75¢)

Bronte, Emily. *WUTHERING HEIGHTS.* A Signet Classic. New York: The New American Library of World Literature, Inc., 1959. (50¢)

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Shakespeare, William. *FOUR TRAGEDIES.* Edited by William Aldis Wright. Washington Square Press, Inc., 1948. (60¢)

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Kuhns, William and Stanley, Robert. *EXPLORING THE FILM.* Dayton: Pflaum Publisher, Inc., 1968. ($3.50)

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Packard, Vance. *THE HIDDEN PERSUADERS.* A Pocket Cardinal Edition. New York: Pocket Books, 1957. (75¢)

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Films

TITLE	TIME	PRINT	DISTRIBUTOR
HAMLET SERIES (Parts 1-4)	30 m.@	Color	Cuyahoga County Library
MACBETH SERIES (Parts 1-4)	28 m.@	Color	Cuyahoga County Library
COMMERCIALS (Set of 5)	1 m.@	C/B&W	Pflaum Publishing Company
RED BALLOON	34 m.	Color	Cleveland Public Library
CORRAL	11 m.	B&W	Cleveland Public Library
CHILDREN ADRIFT	26 m.	B&W	Cleveland Public Library
GOLDEN FISH	22 m.	Color	Cleveland Public Library
NEW YORK, NEW YORK	16 m.	Color	Cleveland Public Library
THE QUIET ONE	68 m.	B&W	Cleveland Public Library
MOONBIRD	10 m.	Color	Cleveland Public Library
STRING BEAN	17 m.	Color	Cleveland Public Library
GLASS	11 m.	Color	Cleveland Public Library
THE CHAIRY TALE	10 m.	B&W	Cleveland Public Library
DREAM OF THE WILD HORSES	9 m.	Color	Cuyahoga County Library
NORTH BY NORTHWEST	130 m.	Color	Films Incorporated
THE HUSTLER	135 m.	B&W	Films Incorporated
GUNS OF NAVARONE	145 m.	Color	Mottas Films, Canton
PATCH OF BLUE	120 m.	B&W	Films Incorporated
CAROUSEL	128 m.	Color	Films Incorporated
NO HIDING PLACE	51 m.	B&W	Cleveland Public Library
HARVEST OF SHAME	54 m.	B&W	Cleveland Public Library

Film Strips and Recordings

HAMLET by William Shakespeare. Richard Burton and Jon Gielgud, Original Broadway Cast. Columbia, Masterworks -- DOL 302.

OEDIPUS REX by Sophocles. Caedmon -- TC 2012.

ANTIGONE by Sophocles. The Theatre Recording Society. Caedmon -- TRS 320-M.

ANTIGONE by Sophocles. Eye-Gate Recordings and Film Strips. History of the Greek Theatre.

MEDEA by Euripides. Judith Anderson as Medea. Decca -- DLP 9000.

MACBETH by Shakespeare. Anthony Quayle, Gwen F. Davies, Stanley Holloway. Shakespeare Recording Society. SRS - 231 - M.

EARLY ENGLISH DRAMA: The Roots of Shakespeare's Theater. Set of 4 film strips and recordings. Eye-Gate.

THE GLASS MENAGERIE by Tennessee Williams. Montgomery Clift, Julie Harris, Jessica Tandy, David Wayne. The Theatre Recording Society. Caedmon -- TRS 301M.

AN EXCERPT
from

A POETRY UNIT

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My poetry unit begins with each student's definition of poetry. Each student writes out, in class, his own definition of poetry. To eliminate all uneasiness (and the fear which seems to accompany in-class writing assignments), I let students know they will not be graded on their definition, nor do they have to sign their names to their papers. With the fear of a grade and the fear of being singled out removed, all will write and write enthusiastically, I have found out. When all papers are collected, I read the definitions aloud to the entire class. Some will simply say that poetry is that which I have to take each year in English class, but hate; others will give long memorized definitions that they have somewhere picked up, but which they do not at all understand and much less appreciate; a few will give very sensitive answers like poetry makes me cry or feel good; some will give very sincere answers and with more than a little insight; five or ten students will say that, among other things, poetry rhymes, and others will later wish they had remembered this most important fact. By the end of the first day, however, all are aware that they have different definitions unless they came from the same class where a memorized definition was required. Such terms as meter, iamb, foot, simile, metaphor, stanza, blank verse, free verse, pentameter, and the like will arise. I say nothing about them, however, unless I am asked.

ENGAGEMENT

Thus the student's initial engagement is complete. He has shown that his concept of poetry is not the same as another's. I refuse to give any definition myself, but students are made aware that by the end of the unit they should be able to tell me what poetry is--in more meaningful terms--as a result of their own experience. Even during the initial engagement, the terms *abstract* and *concrete* will definitely come up since most of the student definitions of poetry are by necessity, abstract. More than half the class, however, will have no clear idea of what abstract and concrete mean. At least one day is spent on the "rediscovery" of the meaning of these terms. Students will also discover the meanings of such terms as *absolute* and *relative, idea* and *image*.

Later students find out that it would be remarkable if they could have easily defined poetry. Man's most concrete form of expression certainly does not yield itself easily to abstract definition.

We then take several "easy" poems and students "comment" on them. Almost always it will be a paraphrase. It is only later that form is mentioned or a particular effect is indicated.

Thomas Hardy is an excellent poet to begin with since he does many different things in his poetry. (One need not begin with Hardy. Maybe something of Frost or Robinson which yields an easy paraphrase might be a good starter.) Students may comment on the image, for example, in one poem (Hardy's "Snow in the Suburbs"), the idea in another ("The Man He Killed"), the emotion in another ("The Oxen"). The point is that all are different. The student begins to explore the why. What makes one poem different from another? Is one poem necessarily better than another? Why?

Time and again in our initial discussions, certain words, certain qualities, certain ideas arise: *emotion, idea,* (or thought), *imagination, interpretation* ("criticism of life"), *beauty, dignity, rhythm, freshness of expression, orderly arrangement, concreteness, pleasure.* By this time, then, it is feasible to have students list at the board these various terms. A further consideration of these words and phrases shows that they fall rather naturally into three classications and point the way to three qualities common to all poetry: (1) it has a particular *CONTENT* (2) it has a more or less particular *FORM* (3) it has a particular *EFFECT.*

PERCEPTION

Until this time, most of the students' comments have been on *content,* Certainly, elements of *form* have been mentioned, but little follow-through has accompanied these remarks. I have found that the *form* of poetry can best be approached through music. What is the difference between a song and a poem? What is "beat"? Does a poem have a beat? Does it serve the same purpose in both? At this time, too, I have several students present a defense for modern music and song, be it rock, underground, or whatever. Most students are more than a little interested in this. They also come to see not only the value of beat (or meter in poetry), but the advantages and disadvantages of rhyme in song (or rhyme in poetry). There is nothing intrinsically difficult about learning and recognizing the five basic feet in English poetry and the names for the number of feet per line, and there is no particular reason for avoiding these terms since some students will use them anyway. But nothing is more futile than having students indulge in scansion for its own sake. I ask each student to find at least one poem which has a "good beat," and to tell me what is "good," realizing, however, that "good" is a very relative term.

One should not be afraid to admit that in many ways poetry *is* more difficult than other forms of literature and demands more attention and more intellectual discipline; and since poetry does embody certain formal characteristics that distinguish it from other forms of literature and that figure prominently in its discussion and analysis, sooner or later the student will have to become familiar with certain technical terms used to identify these characteristics.

But much more important than being able to distinguish between *metaphor, simile, metonymy, synecdoche,* and *personification,* is the understanding of the principle of metaphor, for example, in its broadest sense, which is the analogical or comparative principle fundamental to poetry. Perhaps David Holbrook in his *English for Maturity* comes close to the point when he says that metaphor "is not, as we were taught at school, a figure of speech. In language it is the means by which we extend our awareness of experience into new realms. Poetry is a part of this process of giving apparent order to the flux of experience."

Fundamental to Project Insight has been the concept that the successful English program must be integrated if it is to be a meaningful study. Simply expressed it amounts to the necessary truth that language, literature, and composition *is* English; that even though each area may be used as the focal point at any given time, at no one time can the teacher ignore the relationship to the other areas. Thus, when poetry is the focal point of English study, it should not ignore analysis and appreciation of poetry as the *product of language and composition.* As the student matures, then, and gains more experience with language analysis, he should be able to recognize and manipulate the more intellectual terms related to tone in poetry (as well as in all literature): *irony, paradox, understatement, overstatement.* Moreover, he should gradually become acquainted with the terms by means of which one describes the sounds of poetry: *alliteration, assonance, consonance, onomatopoeia,* and rhyme schemes. This is not to say that the student should come to *talk* terms, for to talk terms is to talk nonsense. The terms result not from the teacher's use of them, or from a list of terms presented to the student to memorize (memory is not intelligence); rather the use of the terms by students results only after they have discovered similarities, noted differences, indicated techniques, and are, then, seeking a more precise way of expressing what they have found.

There remains only one further distinction to make--that based on *effect.* Prose is, of course, written with a hundred purposes in the minds of authors. It may be to please, as in fiction, or it may be to instruct, as in this paper, in a geography, a history, or a book of philosophy. Again, prose is used to convince, to persuade to a line of action, to explain and to expound, to describe a scene or to narrate an action. All of these purposes may be blended together; any combination of them may exist together, or any one of them may stand almost alone. But with poetry, the chief, the ultimate purpose must be to please. The various emotions of love and fear and appreciation of beauty may be called forth by the poet, but whatever the immediate appeal, the ultimate effect of poetry is that of giving pleasure.

I certainly realize that in actuality I have given my own definition of poetry. So what. I have merely said that poetry has a particular content, a particular form, and a particular effect. Most English teachers, I think, would agree with this; my students readily agree. But as each individual--teacher or student--is unique, he must decide for himself what that particular content, form, and effect is. Most people enjoy thinking for themselves; and in this poetry unit, my students do exactly this. They are asked to give their own definition of poetry, not an easy task, and they are asked to give it in terms of content, form, and effect, not an impossible task.

INTERPRETATION AND EVALUATION

Students are also asked to present a poem to the class. (Each student *must* do this, for English is not only reading but speaking, and not speaking to the teacher, but to the class which better represents the world the student will later enter into.) Students may choose whatever poem they care to, they are to take what they think will please the teacher; they are to take what they believe is a "good" poem, and a poem which they enjoy, and present it to the class by way of content, form, and effect. All other students are to have read the poem before the presentation. For four weeks, one student each day is given half a class (twenty-five minutes) to present his poem. This is the student's class; he is the teacher; he must maintain order; he must instruct; he must arbitrate; he must elicit a response from each of his peers; he must be interesting. And almost every student has; for the class has come to respect the "student teacher," and, in fact, one will try to outdo the other. Students are given a quiz by the "student teacher," and the "student teacher" grades each quiz. I honor his grades as I honor my own. True, the "student teacher" is graded, but he is graded not only on subject matter, but on his ability to interest and motivate his peers, not an easy task. All students are responsible for all poems presented, and if a student is absent, he must, with the aid of the "student teacher," make up the poem missed.

Perhaps the teacher's responsibilities, here, are not evident. He must become most familiar with many poems (especially if he has five classes a day), for some students will do a great amount of research on a particular poem, and yet he must refrain from "butting in" unless it is absolutely necessary. If the teacher is to make any remarks at the end of a presentation, they must be constructive and most importantly, never patronizing. I believe, too, that it is through such a practice that all students come to better enjoy poetry. True, some students will choose very poor poems; some students will select what is thought of as top-notch poetry, and the majority will probably choose the mediocre in poetry. The teacher, from time to time, will compare and contrast some of the poems given. He will ask students to find other examples of a particular kind of poem, and through an intelligent selection choose other poems which are both illustrative and helpful for class presentation. In the end, however, each student will experience his own personal involvement in the poetry unit; he will demonstrate an enthusiasm and initiative in front of the class which he may never have shown in class discussion. Moreover, he will often show a strong interest in a guided class discussion initiated by a "student teacher" where there is less "fear of making a mistake" than in a discussion initiated by the teacher.

Throughout this poetry unit, the students are actively engaged in the process of learning; they are not, however, simply listening or being coached to give appropriate verbal response to certain predetermined questions. As the students progress, they can handle more searching questions with greater skill because they have accumulated experience. Certainly, larger and more significant topics should develop naturally out of a sequence of smaller questions which preceded them.

PERSONAL INTEGRATION

I do not think that it is possible to say much about personal integration, not that it is some esoteric thing, but rather that since it takes into account the power poetry offers for personal growth and fulfillment, it cannot be easily expressed or measured. If the student will continue to read poetry for personal enjoyment; if the student realizes that poets are not queer in the sense that their sensitive ear hears the faroff whispers of eternity; if the student realizes that the world is full of poetry; if the student realizes that poetry, with all its obscurity, has a more general as well as a more powerful dominion over the passions than most other arts or sciences; if the student realizes that poetry is something to make us wiser and better, by continually revealing those types of beauty and truth which God has set in all men's souls, then, and only then, will there have been some personal growth and fulfillment. There is no other easier way toward personal integration. It does not always take place, but the responsible teacher can insure its taking place more often by making poetry live, by allowing the student to reach his own moment of insight.

SEQUENTIAL DEVELOPMENT OF AN HONORS PROGRAM

Excerpt: Specific Twelfth-Grade Units

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Although twentieth century literature is stressed in this twelfth grade honors program, the student begins his study in the early years of English literature. He is encouraged to see himself as a twentieth century individual who faces the same problems as those in past centuries as reflected in literary texts.

The following outlines suggest possibilities for the *student* to explore. They are not meant as a guide for teacher's lectures. I have used the divisions of *student* engagement, perception, interpretation, and evaluation as the basis of specific literary units. The texts range from Medieval selections to the twentieth century. Although in the actual classroom the study of language, literature, and composition are unified, for practical purposes they are separated in these outlines.

I. *STUDENT'S ENGAGEMENT - PROLOGUE TO CANTERBURY TALES*

A. LITERATURE

1. Structure of Church, upper class society, businessmen, small landowner, professional, middle class, tradesman, laborer

    a. character study - place of pilgrims in 14th century society
    b. types of people in 14th century

2. Content

    a. framework device - Nuns' Priest's Tale
    b. character
        1) comparison with 20th century counterpart
        2) comparison with real persons
        3) psychology of characters
        4) author's attitude toward character

- c. literary devices: irony, host, dramatic irony --Pardoner's Tale

3. Mood
   - a. figurative language
   - b. Chaucer's knowledge of characters based on his life at court
   - c. symbolism - death in The Pardoner's Tale

4. Classification of types
   - a. epic poetry
   - b. lyric poetry
   - c. framed tale - Prologue
   - d. mock epic - Nuns' Priest's Tale
   - e. beast fable - Nuns' Priest's Tale
   - f. allegory - The Pardoner's Tale

B. COMPOSITION

1. Analysis and judgment of characters - character sketches
2. Oral composition - discussion of literary types, framed tale structure, importance of plot
3. Expository writing - writing on symbols of death and salvation (Everyman or The Pardoner's Tale)

C. LANGUAGE

1. Comparison of differences in Medieval language with 20th century
2. Changes in language
3. Style - compare with 20th century writers
4. Tone - flavor of 14th century vocabulary

TYPICAL UNIT ON SHAKESPEARE'S SONNETS

II. STUDENT'S PERCEPTION

A. LITERATURE

1. Comparison and contrast: handsome young man and the mysterious dark lady of the sonnets
2. Analysis of conflict in Shakespeare's emotions from admiration to fear to resignation
3. Recognition of sonnet as literary form - Shakespearean as opposed to Petrarchan
4. Recognition of skill found in literary texts as compared to one's own limited insight

B. COMPOSITION

1. Discussion of favorite Elizabethan theme: by writing poems, a person confers immortality on person he writes about
2. Analysis of organization of the sonnet

3. Comparison: themes of various sonnets

C. LANGUAGE

1. Basic metaphors found in sonnets
2. Mood established in each sonnet
3. Tone set by language used

TYPICAL UNIT ON MACBETH

III. STUDENT'S INTERPRETATION

A. LITERATURE

1. Elements of tragedy - primary object is to experience a tragic work of art, not to classify it
2. Is concept of man limited to Elizabethan age?
3. Effects of Elizabethan age on reality of characters
4. Relationship of this drama to other arts
5. Relation of characters' problems to students' own problems
6. Intertwining of various plots

B. COMPOSITION

1. Oral and written compositions

    a. character of Macbeth contrasted with Lady Macbeth
    b. meaning of various allusions
    c. character changes in two leading characters
    d. differences between verbal irony and irony of situation
    e. comparison of Elizabethan attitudes with those of 20th century--witches, superstition

2. Research papers

    a. distinguish between relevant and irrelevant data
    b. reliability of sources of information

C. LANGUAGE

1. English language

    a. importance of printing press invention
    b. variety of language

2. Characteristics

    a. Elizabethan love of extravagant expressions
    b. complicated figures of speech
    c. words borrowed from other tongues
    d. major changes in vocabulary

TYPICAL UNIT ON 20th CENTURY SHORT STORY

IV. STUDENT'S EVALUATION

A. LITERATURE

1. Set up objective criteria to explain subjective experiences

   (good examples: "Christmas Morning" by Frank O'Connor
   "Eveline" by James Joyce)

2. Judge literature as to types
3. Establish personal values in response to characters analyzed
4. Recognize values of various techniques: stream of consciousness, satire, irony, mystery
5. Consider relative importance of comparable short stories and comparable characters: the mothers in "Christmas Morning" and "Story of the Widow's Son"; the characters, "Laura" and "Louise."

B. COMPOSITION

1. Compare influences of 20th century author's ideas on students' own beliefs. "The Celestial Omnibus"
2. Learn to write an evaluative essay based on student's own criteria
3. Judge writer's purpose in writing a particular story

C, LANGUAGE

1. Influence of jargon used by armies: jeep, blitzkrieg
2. Influence of scientific terms: missiles, satellite, etc.
3. Informality of words: from omnibus to bus; from automobiles to cars
4. Initials commonly recognized: NATO, UNESCO

Student Project

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A READER'S THEATRE ADAPTATION
OF
*FAUST * PART I*

Dramatis Personae:

- Narrator
- One - Faust
- Two - Mephistopheles
- Three - Gretchen
- Four - Manager, Lord, People
- Five - Poet, Wagner, Valentine
- Six - Jester, Student, Evil Spirit
- Seven - Martha, Lisbeth

NARR: Goethe's great dramatic poem *FAUST* is based on the medieval legend of a man who sold his soul to the devil, yet it actually treats of modern man's sense of separation and his search for fulfillment in the limited world.

ONE: HEINRICH FAUST, a well-known scholar, feels that none of his accomplishments has provided him with satisfaction or a sense of fulfillment. Having explored the path of knowledge, he turns to magic in his hope of finding a solution.

NARR: MEPHISTOPHELES, the devil, becomes involved in the story when he makes a wager with the Lord.

TWO: MEPHISTOPHELES represents the spirit of endless denial. He believes that men are very low creatures who have corrupted the gift of reason. Mephistopheles is essentially evil, but when he mocks the actions of others and sees through their apparent motives, we are tempted to like him.

NARR: GRETCHEN, The final major character, is an innocent **maiden** at the beginning of the play.

THREE: GRETCHEN, or MARGARET, is the symbol of naivete and idealism. Although it is difficult to imagine anyone so completely lacking in experience, she is a plausible character when we recognize her isolation from the world and her very young age.

NARR: Unlike most plays, *FAUST* does not begin with action, but starts with a dedication, a prelude on the stage, and a prologue in heaven, In the dedication, a short poem preceding the main action of the tragedy, Goethe describes the thoughts that run through his mind as he prepares to work on his manuscript. He sees vague forms and ghosts pressing upon his mind. These represent the friends of his youth and the ideas he hopes to express. His words are sad but he communicates a feeling of strength that remains throughout the poem.

At first it may seem that the prelude on the stage of the theatre is only indirectly connected to the tragedy, but Goethe uses it to illustrate some of the essential themes of *FAUST*. The prelude is a discussion between a manager, a poet and a jester on what makes a good play. The manager, or modern day producer, is interested in monetary profit.

FOUR: I much desire to give the crowd a pleasure,
In chief because they live and let us live.
The posts, the boards are up, and here at leisure
The crowd expects a feast in what we'll give.

NARR: The poet, though, is concerned with the artistry and universal meaning of the play that gives it value for future generations.

FIVE: I beg you, of that motley crowd cease telling
At sight of whom the spirit takes to flight!
Enveil from me the billowing mass compelling
Us to its vortex with resistless might.

What gleams is born but for the moment's pages;
The true remains, unlost to after-ages!

NARR: The jester points out that these views are not necessarily contradictory, because what attracts the public can still be artistic. The jester believes that the artist should appreciate the values of everyday life.

SIX: So let us also such a drama give!
Just seize upon the full life people live.

NARR: Finally the manager reminds them that there is much work to be done. He promises the audience that the whole world will be presented, beginning with Heaven and proceeding to Hell.

FOUR: Thus in our narrow house of boards preside
And on through all Creation's circle stride;
And wander on with speed considered well,
From Heaven, through the world, to Hell!

NARR: Here the poet is the idealist striving to comprehend eternal values, the jester is the realist concerned with the immediate present, and the manager is the pragmatist who must blend all elements into a harmonious production. His problems foreshadow those with which Faust will be faced.

The Prologue in Heaven sets the plot in motion. All the hosts of heaven are assembled with the Lord. Raphael, Gabriel, and Michael praise the perfection of the universe and the power of God. Then Mephistopheles enters and explains why he cannot sing praise as the others did.

TWO: Forgive fine speeches I can never make,
Though all the circle look on me with scorn:
Pathos from me would make your sides with laughter shake,
Had you not laughter long ago foresworn.
Of suns and worlds I've naught to say worth mention.
How men torment them claims my whole attention.

NARR: Mephistopheles then goes on to explain his concept of man by comparing man who has reason to a grasshopper nosing in every filthy heap he finds.

TWO: Earth's little god...
he keeps on nosing.

NARR: The Lord answers this criticism of man with the example of Faust, a man who will be guided by reason to the truth. Mephistopheles then points out Faust's present confusion, but the Lord sees the confusion as leading to truth.

FOUR: Although he serves me now confusedly,
I soon shall lead him forth where all is clear.
The gardner knows, where verdant grows the tree,
That bloom and fruit will deck the coming year.

NARR: The two decide on a means to settle their dispute.

TWO: What will you wager? Him you yet shall lose,
If you will give me your permission
To lead him gently on the path I choose.

FOUR: As long as on earth he shall survive,
So long you'll meet no prohibition.
Man errs as long as he doth strive.

NARR: This statement by the Lord stresses the major idea of *FAUST,* that the only sin is nonaction, and that if man strives, he will be saved. The Lord gives Mephistopheles permission to torment Faust as long as Faust lives because Faust is a man who does not rest in his search for the truth.

FOUR: Stand abashed when you are forced to say:
A good man, though his striving be obscure,
Remains aware that there is one right way.

Mankind's activity can languish all too easily,
A man soon loves unhampered rest;
Hence, gladly I give him a comrade such as you,
Who stirs and works and must, as devil, do.

NARR: The bargain is sealed and both are confident of winning. The setting here implies that the life and fate of Faust are matters of universal significance. How Faust deals with his situation will clarify the relationship of God and man, good and evil, existence and nonexistence. Another crucial question is presented: whether or not the Lord has been a Creator whose creation, the world and man, is worthy of survival.

The actual play begins in a narrow, valuted Goth chamber. Dr. Heinrich Faust, now 50, sits at his desk on Easter Eve, surrounded by his books and scientific instruments. Faust explains his dissatisfaction with mere knowledge and his new proposal.

ONE: I've studied now Philosophy...
And see there's nothing we can know!

So I have turned to magic lore,
To see if through the spirit's power and speech
Perchance full many a secret I may reach...

NARR: Faust studies the symbols in an old magic book and decides to invoke the Earth-Spirit. When the Spirit of Earthly Reality appears, it denies any kinship with Faust.

SIX: Thou art like the spirit thou canst comprehend,
Not me!

NARR: This incident demonstrates that man cannot be accepted into the sphere of complete earthliness because of his higher nature and his relationship with God. Faust begins to despair of ever attaining his hopes when Wagner, his famulus or assistant, enters the room and interrupts him.

FIVE: Ah! if thus in his study one must stay,
And hardly sees the world upon a holiday,
Stare through a telescope, and far off then,
How through persuasion shall one lead one's fellowmen?

NARR: Faust is irritated by Wagner's attitude. Wagner thinks that the ultimate achievement is the possession of knowledge and eloquence. Faust keeps criticizing Wagner, but Wagner doesn't get the hint and even desires to stay longer.

ONE: Don't be a fool in loudly tinkling dress!
Intelligence and good sense will express
Themselves with little art and strain.

FIVE: I'd gladly keep awake forever if I might
Converse with you in such a learned way.

NARR: When Faust is alone he comments on Wagner's attitude:

ONE: How strange a man's not quitted of all hope,
Who on and on to shallow stuff adheres,
Whose greedy hands for hidden treasure grope,
And who is glad when any worm appears!

NARR: Faust's bitter thoughts and the sight of a skull make him think of suicide as the solution to his problems. Because he is a doctor, he immediately thinks of poison.

ONE: Thou peerless phial rare, I welcome thee
And now I take thee down most reverently.

NARR: Faust does not drink the poison because the pealing of church bells and the melodious singing of a choir remind him of the Easter message of resurrection and eternal life. He does not really believe in these concepts, but they bring back memories of his childhood religious faith.

ONE: Now memories, with childlike feeling,hold me
Back from that solemn step, the last.
Sound on and on, thou sweet, celestial strain!
The tear wells forth, the earth has me again!

NARR: On Easter Sunday afternoon Faust and Wagner take a walk through the countryside, Faust enjoying himself, but Wagner acting too formally to appreciate the atmosphere. On their way back Faust notices a strange, black poodle following them.

ONE: You see that black dog steaking through the grain and stubble?
Do you note how in wide spiral rings he's hurrying
Around us here and ever nearer chases?
And if I err not, there's a trail behind him!
Along his path a fiery eddy flies.

FIVE: Only a plain black poodle do I see. Don't mind him!
I think it's an illusion of your eyes.

NARR: The poodle follows Faust into his study. After the leisurely afternoon, Faust feels confident of finding peace.

ONE: Reason once again discourses
And Hope begins to bloom again;
Man yearns to reach life's flowing sources,
Ah! to the Fount of Life attain.

NARR: Faust's depression, however, begins to return so he decides to translate into German the Gospel of St. John. The first line gives him difficulty.

ONE: Thus should it stand: In the beginning was the Power!
Yet even as I write this word, I falter,
For something warns me, this too I shall alter.
The Spirit's helping me! I see now what I need
And write assure: In the beginning was the Deed!

NARR: As Faust reads the Bible, the poodle begins to growl.

ONE: 'Tis not a dog's form that he shows!
What spectre have I sheltered thus?

First to deal with this beast's core,
I will use the Spell of Four.

NARR: Faust works a magic spell and there appears a person dressed as a travelling scholar.

ONE: The being of such a gentleman as you, indeed,
In general, from your titles one can read.
It shows itself but all too plainly when men dub
You Liar or Destroyer or Beelzebub.
Well, now, who are you then?

TWO: Part of that Power which would
The evil ever do, and ever does the Good.

ONE: A riddle! Say what it implies!

TWO: I am the spirit that denies!

NARR: The two debate on Mephistopheles' description of himself as only part of a whole.

ONE: You call yourself a part, yet whole you're standing here.

TWO: A modest truth do I declare.
A man, the microcosmic fool, down in his soul
Is want to think himself a whole,
But I'm part of the Part which at first was all.

NARR: Faust invites Mephistopheles to visit him again, but Mephistopheles cannot leave until his spirits lull Faust asleep so that Mephistopheles can summon mice to escape from the spell.

The next day Mephistopheles appears again and urges Faust to begin a new life.

TWO: If through life you'll go with me,
In that case I'll agree
With pleasure to accommodate
You, on the spot belong to you.
I'll be your comrade true
And if to your liking I behave,
I'll be your servant, be your slave!

ONE: And what in turn am I to do for you?

TWO: That is a long way off! Pray don't insist.

NARR: The two finally decide on a pact.

TWO: Done!

ONE: Another handclasp! There!
If to the moment I shall ever say:
"Ah, linger on, thou art so fair!"
Then may you fetters on me lay,
Then will I perish, then and there!
Then may the death-bell toll, recalling
When from your service you are free;
The clock may stop, the pointer falling,
And time itself be past for me!

TWO: Consider well, we'll not forget it.

NARR: After the bargain is made, Faust is eager to experience the aspects of life he has neglected.

ONE: Life's whirling whirl be mine, its painfulest enjoyment
Enamoured hate, and quickening annoyment.
My bosom of all thirst for knowledge cured,
Shall close itself henceforth against no woe;
Whatever to all mankind is assured,
I, in my inmost being, will enjoy and know.

NARR: Faust and Mephistopheles are interrupted by the knock of a young scholar who has just arrived in town and who seeks Faust's advice. Faust is not in the mood to see him so Mephistopheles puts on his academic gown and pretends to be Faust.

SIX: I beg you, take me in your kindly care!
I come with every good intention,
Fresh blood and money, though not much to mention.
My mother scarcely would permit my going.
I'd fain learn here abroad something worth knowing!

TWO: It's vain that you in search of knowledge roam and drift,
Each only learns what learn he can;
Yet he who grasps the moment's gift,
He is your proper man.

Learn how the little pulse to squeeze
And then with sly and fiery glances, seize
Her freely round the slender hips to see
How firmly laced up she may be.

SIX: Now that looks better! Now one sees the where how!
It is impossible for me to go away
Before I hand my album here to you.
Will your grace grant his favor to me, too?

TWO: Oh, very well!

NARR: Mephistopheles takes the book and writes, "Eritus sicut Deus, scientes bonum et malum." "You shall be like God, knowing good and evil," the advice the serpent gave to Eve.

The Student leaves and Mephistopheles and Faust begin their adventures.

ONE: Now whither shall we go?

TWO: Whither it pleases you.
We'll see the little world and then we'll see the great.
With how much joy and how much profit, too,
You'll sponge the whole course through until you graduate.

NARR: The first place that Mephistopheles takes Faust is Auerbach's Cellar in Leipzig, a tavern in the city. Here Faust is disgusted by the coarseness of the fun and the magic tricks that Mephistopheles performs, but Mephistopheles is having a gay old time.

TWO: Behold how happy is this folk -- it's free!

ONE: I think now I would like to go away.

TWO: But first give heed to a display of glorious bestiality.

NARR: Faust is relieved when they finally leave. It seems that his mind is too highly developed for him to derive pleasure in animalistic freedom, but he has not been tempted at his weak spot -- lust.

Next Mephistopheles takes Faust to the mysterious lair of a witch, attended by a weird family of monkeys and a grotesque and ugly mood of black magic.

ONE: I am repelled by this mad sorcery.
I shall get well, you promise me,
In this chaotic craziness?

TWO: My friend, you talk once more as if you're calm
By natural means you can acquire a youthful look
But it is in another book and is a chapter strange to see.
There is no help save from the witch...
It's true, the Devil taught her how to do it,
And yet the Devil cannot brew it.

NARR: Mephistopheles refers to the brew the witch is concocting for Faust. Faust drinks the potion and eagerly looks into a mirror.

ONE: What do I see? What form divinely fair
Within this magic mirror is revealed?
The fairest image of a woman! Can it be,
Is it possible? Can woman be so fair?

My breath begins to burn in me!
Let's go away immediately!

First, let me but briefly gaze once more into the glass,
Ah! too fair seemed that woman's form!

TWO: No, No! A model that no woman can surpass,
You'll see anon alive and warm.
With this drink in your body, soon you'll greet
A Helena in every girl you meet.

NARR: Later, on a little German street, Faust sees the girl of his vision.

ONE: My fair young lady, may I make so free
As to lend you my arm and company?

THREE: I'm not a lady, am not fair;
I can go home without your care.

ONE: By heaven, but this child is fair!
I've never seen her equal anywhere!

NARR: Mephistopheles appears.

ONE: Hear, you must get that girl for me!

Oh, lead me to her place of rest!
Get me a kerchief from her breast,
A garter to my ecstacy.

TWO: We'll lose no moment in delay.
I'll lead you to her room this very day.

ONE: And shall I see her? Have her?

TWO: No! For she'll be at a neighbor's for a chat or so.
While she is gone, all by yourself you may
Enjoy her atmosphere till you are sated
And feast on all the hope of joys anticipated.

ONE: Provide a gift for her and don't forget.

NARR: Meanwhile, back in a neat little room, Gretchen wonders about the strange man she met.

THREE: I would give something, could I say
Who was that gentleman today!
Right gallant did he seem to be
And of some noble family.
That from his brow I could have told--
Else he would not have been so bold.

NARR: Faust and Mephistopheles enter the room, and for a while Faust wavers in his desire to seduce the maiden, and criticizes his own actions.

ONE: Are we the sport of every puff of air?
And if this very moment she might enter here,
For thy rash conduct, how wouldst thou atone!
Thou great big lout, how small thou wouldst appear!

TWO: Be quick! I see her coming down the lane.
Here is a casket, of some weight,
Which I got elsewhere as a bait.

NARR: He leaves the jewels and Gretchen comes in again.

THREE: I feel so strange--I don't know how--
I wish that Mother came home now.
From head to foot I'm shuddering--
I'm but a foolish, fearsome thing!

NARR: Gretchen begins to sing as she undresses.

THREE: How came this lovely casket in my press?
Indeed I turned the lock most certainly
It's very strange! What's in it I can't guess!

What is that? God in Heaven! See!
I've never seen such things as here!
Jewels! A noble lady might appear
With these on any holiday.
The chain--how would it look on me?
Ah! whose can all this splendour be?

Toward gold cling all,
Yes, all! Alas, we poor!

NARR: Faust is walking back and forth when Mephistopheles joins him.

TWO: By every despised love! By the red-hot fires of Hell!
Would I knew something worse to curse by it as well!

ONE: What is the matter?

TWO: Just think, the gems for Gretchen that I got,
A wretched priest has bagged the lot!
The mother gets to see the stuff
And starts at once to feel a secret shuddering.
"My child," she cried, "to keep unrighteous gain
Perturbs the soul, consumes the blood.
We'll dedicate it to the Mother of our Lord."
The Church hath a good stomach ever,
Whole countries hath she gobbled down,
And yet hath over-eaten never;
The Church alone, dear ladies, best
Can all unrighteous good digest.

ONE: And Gretchen?

TWO: Now sits restless. What she would
She knows not, neither what she should,
Thinks of the jewels night and day
Still more on him who brought them to her.

ONE: The darling's grief distresses me.
Quick! Get new ornaments to woo her.

NARR: Martha, Gretchen's neighbor, is thinking about the absence of her husband when Gretchen runs in and tells her that she has found another casket of jewels but this time has not told her mother. Martha advises her to keep it a secret when they hear a knock.

SEVEN: It's some strange gentleman. Come in!

NARR: Mephistopheles enters.

TWO: I'm very bold to walk in right away!
The pardon of the ladies I must pray.
I wish my bidings brought more cheer!
I hope you'll not make me repent this meeting.
Your husband's dead and sends a greeting.

NARR: Mephistopheles attempts to win the women's friendship by flattery. He claims he was a witness to the death of Martha's husband, but Martha is not upset. Mephistopheles also says that he will return with a young companion who will attest to his death. He also asks that Gretchen come because his friend likes pretty girls. Gretchen is embarrassed but she agrees, and a meeting is arranged for that evening in Martha's garden.

SEVEN: Behind my house and in my garden then,
This evening we'll await the gentleman.

NARR: Faust and Mephistopheles discuss their scheme on a street.

ONE: How goes it? Will it work? Soon win the game?

TWO: Ah, bravo! Do I find you all aflame?
Gretchen will in a brief time be your own.
This eve you will see her all alone
At Neighbor Martha's; that's a woman made
For go-between and gypsy trade.

Yet something's wanted from us too.
We have in due form only to attest
That her good spouse's pitstretched limbs repose
In Padua, in consecrated soil at rest.

ONE: If that's your best I tear the plan asunder.

TWO: Oh, saintly man! Then you would be a saint indeed!
Is it the first time in your life you have
Borne false witness? Well, I wonder!

ONE: You are and you remain a liar, a sophist, too!

NARR: In spite of his objections, Faust accepts Mephistophele's plan and they meet in the garden. As the two couples stroll up and down, Gretchen tells about her home life, but the charming mood is interrupted by the crude talk of Mephistopheles and Martha.

ONE: One glance from you, one word, more entertains
Than all the wisdom the world contains.

THREE: Though you may think of me a moment only,
I'll have, ah, time enough to think of you and dream.

ONE: You are then often lonely?

THREE: Yes, for our household is but small,
And yet one has to look to all.
My father left a pretty property behind,
A house outside the town, a little garden too.
Yet now I've pretty quiet days. My brother,
He is a soldier lad. My little sister's dead.
A deal of trouble with the child I did go through;
Yet once more would I gladly undertake the bother
I loved the child much.

ONE: An angel, if like you.

THREE: I brought it up and it was fond of me.

NARR: The naivete of Margaret is revealed in a child's game she plays.

ONE: What are you murmuring?

THREE: He loves me -- loves me not -- loves me not -- He loves me!

ONE: Yes, my child! and let this blossom's word
Be oracle of gods to you! He loves you!
You understand the word and what it means?
He loves you!

THREE: I'm all a-tremble!

ONE: Oh, shudder not! But let this look,
Let this hand-pressure say to you
What is unspeakable.

NARR: Faust's original lust is transcended by a feeling of love, but the attitude of Martha and Mephistopheles is just the opposite.

SEVEN: And our dear couple?

TWO: Up that walk I saw them whirr, the wanton butterflies!

SEVEN: He seems to take to her.

NARR: Faust and Gretchen kiss and pledge their newly discovered love in a garden house. They hear knocking.

ONE: Who's there?

TWO: A friend!

ONE: A beast!

TWO: I think it's time to go.

ONE: (to Gretchen) Mayn't I escort you, please?

THREE: My mother would -- Good-bye!

ONE: Good-bye!

NARR: Alone, Gretchen expresses her wonder that Faust should love her, a nobody.

THREE: I am a poor unknowing child and he --
I do not see what he can find in me.

NARR: Torn now between his lust and his love for Gretchen, Faust seeks the solitude of the forest.

ONE: Spirit sublime,
Together with this rapture
That brings me nearer and nearer to the gods,
Thou gav'st the comrade whom I now no more
Can do without, though, cold and insolent,
He lowers me in my own sights, transforms
With but a word, a breath, thy gifts to nothing.

NARR: Mephistopheles urges Faust to stop brooding and to make up and make out with Gretchen.

TWO: It's more than earthy, such delight!
To be in night and dew on mountain height,
Embracing earth and heaven blissfully,
Puffing one's self and deeming one a deity;
And then the lofty intuition
Ending--I dare not say in what fruition!

ONE: Shame on you!

TWO: What would you then? She thinks that you have flown,
And half and half you are, as you must own.

NARR: Still confused, Faust loses his control and hurries to see Gretchen, saying,

ONE: What must be done, let it at once be so!
Then may her fate plunge crushing down on me,
And she with me to ruin go!

NARR: Gretchen sits alone in her room at her spinning wheel, thinking that Faust has abandoned her.

THREE: My peace is gone,
My heart is sore,
I'll find it, ah, never
No nevermore!

NARR: Faust and Gretchen are together in the garden when Gretchen, concerned about Faust's soul, asks him why he doesn't participate in any religious rite.

THREE: It's long since you confessed or went to Mass.
Do you believe in God?

ONE: Name it then as you will,
Name it Happiness! Heart! Love! God!
I have no name for that!
Feeling is all in all;
Name is but sound and smoke,
Beclouding heaven's glow.

NARR: Faust's answer demonstrates his contempt for reason, but Gretchen brings up another point.

THREE: The man who is with you as your mate,
Deep in my inmost soul I hate.
His presence makes my blood run so chill,
And toward all others I bear good-will;
But although to see you I yearn and long,
With uncanny horror that man makes me shrink.

ONE: O you foreboding angel, you!

NARR: Faust reassures her, than asks permission to come to her room that night. Her only objection is that her mother might overhear, so Faust gives Gretchen a sleeping potion to put in her mother's drink.

ONE: Here is a little phial! Only three drops in her drink, and pleasantly
Deep slumber will enfold her like a charm!

THREE: I know not what compels me to your will;
I've done so much, your wishes to fulfill;
There's almost nothing left for me to do.

NARR: Mephistopheles appears.

TWO: The little monkey! Is she gone?
You lover super-sensual, sensual, too,
A damsel leads you by the nose.
Well, now, tonight?

ONE: What's that to you?

TWO: I have my pleasure in it, too!

NARR: An undetermined amount of time has gone by. Gretchen and Lisbeth, another young girl, are at the town well drawing water. Lisbeth is gossipping about an acquaintance who has been made pregnant by her lover. Since Gretchen is now pregnant, too, she reacts with sympathy.

SEVEN: What, you pity her? I don't!
When girls like us were spinning, mother's wont
At night was never to let us out,
But she! With her sweet love she'd stand about
Now she can knuckle under in full view
And in a sinner's shift do penance, too.

NARR: On her way home, Gretchen realizes how her attitude has changed.

THREE: How I could once so stoutly flay
When some poor maiden went astray!
How I could find no words enough
At others' sins to rail and scoff!
I blessed myself! So proud I've been!
Now I'm myself laid bare to sin!

NARR: Gretchen goes to pray at a shrine of the Mater Dolorosa located in a niche in the city wall.

THREE: Help! Rescue me from death and strain!
Oh, bend Thou,
Mother of Sorrows; send Thou
A look of pity on my pain!

NARR: Gretchen's brother Valentine, a soldier, stands in the street outside her house. He has just heard the rumors about his sister.

FIVE: I've stroked my whiskers, smiling, bland,
And grasped the full cup in my hand
And said: "Let each man have his way!
But is there one in all the land
Like my dear Gretchen who can hold a candle to my sister? Say!"

FIVE: And now! I could tear out my hair
And try to run straight up a wall!

NARR: Valentine waits at the doorway in hopes of catching the lover and getting revenge. When suddenly he sees two figures advancing up the street he steps forward, smashes Mephistopheles' guitar and challenges Faust. The two men draw their swords but Mephistopheles casts a spell on Valentine's hand and he is mortally wounded by Faust. A crowd gathers but Faust and Mephistopheles manage to escape.

THREE: Who's lying there?

FOUR: Your mother's son!

THREE: Almighty One! What misery!

FIVE: Why, women: stand and howl and wail
Come here and listen to my tale --

My Gretchen, see!
With one you started secretly,
And more of them there soon will be.
When a dozen men have had you down,
You're common then to all the town.

Could I but to your withered body limp,
You shameless woman, coupling pimp!
Then I might indeed hope to win
Forgiveness plenty for such sin.

THREE: My brother! Oh, what agony!

NARR: Gretchen is heartbroken and attends a service at the Cathedral to find forgiveness and an end to her horrible suffering. An Evil Spirit reproaches her and her guilt, heightened by the chanting of the Dies Irae, causes her to faint.

THREE: I'm stifling here!
The walls and pillars imprison me!
The vaulted arches crush me! - Air!

SIX: Hide thyself! Sin and shame
Remain not hidden.
Air? Light?
Woe's thee!

NARR: Nearly a year after Valentine's death Faust has again abandoned Gretchen. On Walpurgis Night (April 30th) Mephistopheles takes Faust to the annual gathering of witches and spirits at the top of the Hartz Mountains to celebrate a satanic orgy. This completes Faust's degradation and can be interpreted as his descent into Hell. The atmosphere is one of evil, black magic, and confusion. Faust suddenly has a vision of Gretchen in chains, becomes distressed, and starts to wander away. Mephistopheles tries to distract Faust by leading him to a theatre on the mountainside.

ONE: In truth, the eyes of one whose dead are those,
Which there was no fond, loving hand to close.
That is the breast that Gretchen offered me,
That is the sweet body that I enjoyed.

TWO: It's sorcery, you fool, you're easily decoyed!
She seems to each as though his love were she.

NARR: It is a dismal day in the open country. Faust knows now that Gretchen is in prison and asks Mephistopheles to help free her. The devil refuses. He says there is no need to be concerned since she is not the first girl to be punished for her sins. Faust becomes infuriated and screams.

ONE: Dog! Detestable monster! Turn him, Thou
Spirit Infinite, turn the worm back into the
dog's form, as at night it often pleased him
to trot along before me, to roll in a heap before
the feet of the innocent wanderer, and as he fell
to spring upon his shoulders.
Not the first one!
Woe! Woe! The misery of this single one pierces the
marrow of my life; and you are calmly grinning at
the fate of thousands!

TWO: Now we are again at our wit's end, there where
the reason of you mortals snaps from overstretching.
Why do you enter into fellowship
with us if you cannot carry it through?
Will you fly and are not safe from dizziness?
Did we force ourselves on you, or you on us?

NARR: Finally Mephistopheles relents. He agrees to do all he can, but adds that he does not have unlimited power in matters of this sort. Faust and Mephistopheles, mounted on magic black horses, gallop wildly past the gallows outside the town on their way to rescue Gretchen.

Mephistopheles makes his way to Gretchen's cell and finds that she has been driven insane.

THREE: (SINGING) My mother, the whore,
She has murdered me!
My father, the rogue,
He has eaten me!
My sister, so small,
My bones, one and all,
In a cool place did lay.
A forest bird fair I became that day;
Fly away! Fly away!

NARR: Faust enters, but Gretchen thinks he is the headsman.

THREE: Who, headsman, ever had this power
Over me to give?
You fetch me at the midnight hour!
Be merciful and let me live!

ONE: Here at your feet a lover lies;
To loose the bondage of these miseries.
Gretchen, Gretchen!

THREE: That was my lover calling!

NARR: When Gretchen recognizes Faust she regains her sanity and her chains fall off. Faust tries to rush her out as quickly as possible.

ONE: If you feel it is I, then come with me!

THREE: I dare not go, for me there's no hope any more.
Why flee? They'll surely lie in wait for me.
It is so wretched to beg one's way
And with an evil conscience, too.

NARR: Margaret has drowned her child, but has recurring images of the baby struggling. She begs Faust to save it.

THREE: Quick! Seize it! Quick!
It's struggling still!
Save it! Save it!

NARR: As dawn breaks, Mephistopheles enters the cell and warns Faust to come along. Gretchen recognizes Mephistopheles and fears he has come for her.

TWO: (To Faust) Come! Come! Along with her I will abandon you.

THREE: Thine am I, Father! Rescue me!
Ye angels! Ye heavenly hosts! Appear,
Encamp about you and guard me here!
Henry, I shrink from you!

TWO: She is judged!

FOUR: She is saved!

TWO: (To Faust) Here to me!

NARR: Mephistopheles calls to Faust and they disappear together. Gretchen calls poignantly.

THREE: Heinrich! Heinrich!